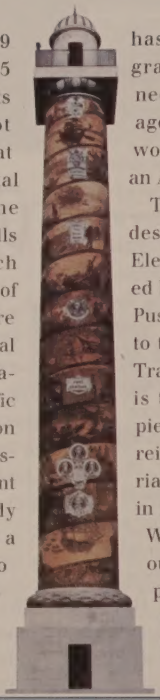
ASTORIA COLUMN{s}

ASTORIA COLUMN{S} IS PUBLISHED BY THE FRIENDS OF ASTORIA COLUMN • DONATIONS WELCOME

A MONUMENTAL RESTORATION

The Astoria Column for 69 years has towered 125 feet into the skies atop its vantage point on 600 foot Coxcomb Hill in Astoria. That time has allowed harsh coastal weather to take its toll on the unique pictorial frieze that scrolls around the monument, which tells the story of the discovery of the Oregon country from before the advent of whites to the arrival of settlers and western civilization. Astoria, Oregon, the Pacific Northwest and indeed the nation have been in grave danger of losing the artwork on this important historical monument, the only one of its kind in the world. But a citizen group dedicated to restore and maintain the Column (Friends of Astoria Column) and the Astoria community are working hard to see that doesn't happen. The Friends of Astoria Column was founded in 1988 to advance the cause of restoring and preserving the Astoria Column. Friends efforts led to the documentation and cleaning of the Column, and development of a plan for extensive preservation and improved presentation to visitors. Over the past two years, the group has implemented several programs to raise awareness and necessary funds to repair damage to the Column, and hired a world-class conservationist and an Astoria-based conservator.



The Astoria Column was designed by New York architect Electus D. Litchfield and decorated by the Italian-born artist Attilio Pusterla, using a modified sgraffito technique. Patterned after the Trajan Column in Rome, Italy, it is truly unique: the only large piece of memorial architecture of reinforced concrete with a pictorial frieze in sgraffito technique in the world.

Where once the pictures on the outside of the Column stood out proudly in golden ochre tones, today many are damaged nearly to invisibility.

The Column itself is structurally sound. It features a lung-testing 164 step climb on an interior winding staircase that leads to an open viewing platform where, when the weather cooperates, the view includes the mouth of the Columbia River, the Pacific Ocean, the shores of Washington state, Saddle Mountain, Youngs Bay, and far to the east the peaks of St. Helen's and Rainier.

> *"The program to restore the artistic character of the Astoria Column and improve the public's experience of the monument is one of the most important historic preservation efforts underway in our State today."*
>
> Oregon Historic Preservation

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Listed in the National Register of Historic Places since 1974, the Oregon Historic Preservation Office said in an August 30, 1990 letter: "The program to restore the artistic character of the Astoria Column and improve the public's experience of the monument is one of the most important historic preservation efforts underway in our State today."

Dr. Frank Preusser is technical project consultant and coordinator. Preusser has held leading positions at the Getty Conservation Institute in Los Angeles and has been involved in most of the Institutes' preservation projects and accompanying research worldwide.

Jonathan Taggart, designated chief conservator for the project, received his M.S. in Objects Conservation from the Winterthur Art Conservation Program of the University of Delaware in Newark. He has worked on many important historic objects, and by lucky chance resides in Astoria.

Consolidation — the process used to preserve what is already there and reduce potential ongoing losses significantly — will be step one in the process of restoration. Step two is the actual process of making the story once again legible, inpainting where the image clearly is, reconstructing where it's not. And finally, a type of "raincoat" will be applied to the Column, impregnating it with a water repellent.

A long term maintenance and inspection program will ensure that this major effort is not needed again soon.

Since you cannot see the Column while it's shrouded in plastic, we've provided a full-color photo for you in the center of this newsletter. You've chanced upon a moment in history that, like the restoration of the Sistine Chapel ceiling, is a once-in-a-lifetime opportunity.

Close-up view of an unrestored image.

A COLUMN OF HISTORICAL PROPORTIONS

In the grand scheme of history, the United States is a young whippersnap of a country when compared with the grandfatherly age of European, Slavic and Asian countries. But the mystique and spirit of the west is embodied in its history and captured on the Astoria Column.

History

The Astoria Column began as a flagpole.

Ralph Budd, president of the Great Northern Railway, had originally intended that the final monument in a series erected along the route of the Great Northern Railway be a "very fine base for a large flag staff, which would carry a correspondingly large American flag."

Why a column?

Electus Litchfield, an architect in New York, told of the sgraffito work of Artist Attilio Pusterla, so Budd and Litchfield planned a column of historical proportions, which would begin with the discovery of the Columbia River and end with the arrival of the railway train. In between, all of the events which led to the establishment of American claims to the Northwest Territory, and the ultimate winning of the west, would be depicted on the Column's face.

The site: Coxcomb Hill, Astoria, Oregon, the first American Settlement west of the Rockies. Elevation: 600 feet.

Architecture

The Column is patterned after the noted Trajan Column erected in Rome by Emperor Trajan in 114 A.D.

Inflation demonstrated

Total cost of building and decorating the Astoria Column in 1926 was $27,133.96.

John Jacob Astor, head of the fur trading company that built Fort Astoria and for whom Astoria is named, had a hand in this monument: his great-grandson, Vincent Astor, contributed to the building of the Column.

The Great Northern Railroad picked up the rest of the tab.

Scenes

The scenes are depicted in chronological order with the earliest scene at the base of the Column. There are 14 scenes in all, which are explained alongside the Column photo in the center pages of this newsletter.

Today

Today, the Astoria Column undergoes a restoration so it continues to stand as a proper testament to those courageous settlers and the many events which occurred in the process of discovering a new land.

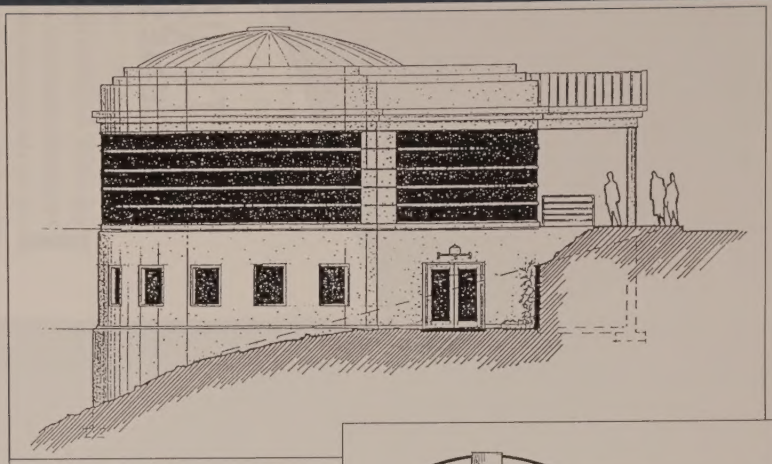
SCALING DOWN THE COLUMN

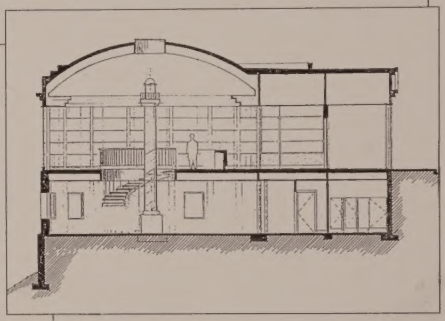
An interpretive center will allow close-up views of the Column scenes.

The Astoria Column is magnificent from either view: from the bottom, where one squints up its full height, noting the rounded exterior with its sgraffito scenes, or from the top, after the 164-step climb, the step out onto the landing, for views on a clear day of the crests of the Pacific Ocean, the treacherous Columbia River Bar, Saddle Mountain, various lakes emptying into the Columbia and, way east, mountains in the distance like Rainier and St. Helens.

> *"London has its famous tower and Westminister Abbey; Paris has its Eiffel Tower and Champs Elysee; and Astoria has its Column atop Coxcomb Hill."*
>
> Columbia Press 1959

The Astoria Column Interpretive Center will allow visitors and residents alike to understand and learn from the Astoria Column, the Columbia River and the exterior scenes of the Column.



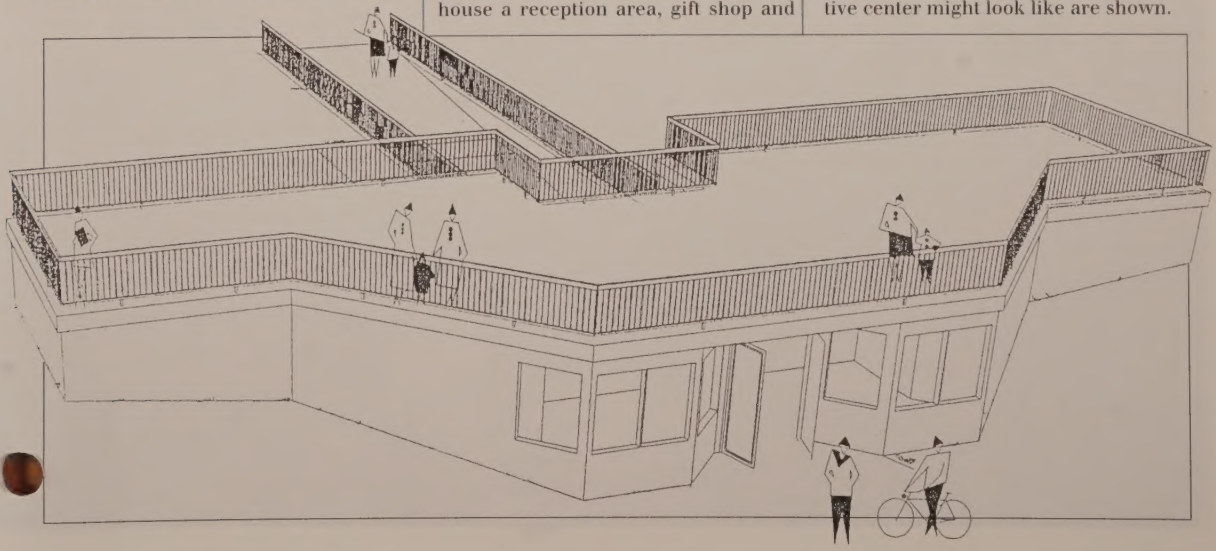


The visitors center highlight will be a scaled down replica of the Column with a staircase winding about it, where visitors will be able to view up close what they can only see from a distance outside.

It may also house interpretations and descriptions of the historic events depicted on the exterior of the Column on panels.

The interpretive center would also house a reception area, gift shop and restroom facilities.

Two renderings of what the interpretive center might look like are shown.



ASTORIA COLUMN SCENES

Important events in the history of the Pacific Northwest are illustrated on the Astoria Column. The earliest scene, number one, begins on the lowest part of the Column.

14. Coming of the settler and the railroad.

13. Fort Astoria returned to the United States, 1818.

12. Fort Astoria sold to the British and renamed Fort George, 1815.

11. Pacific Fur Company Ship Tonquin blown up at Vancouver Island, 1811.

10. Pacific Fur Company Overland Party arrives at Astoria, 1812.

9. Ship Tonquin arrives Astoria, 1811. Building Fort Astoria.

8. John Jacob Astor's Pacific Fur Company Ship Tonquin sails from New York, 1810

7. Lewis & Clark Expedition builds Fort Clatsop.

6. Lewis & Clark Expedition spends the winter of 1805 -1806 on the Lewis & Clark River near Astoria.

5. Lewis & Clark Expedition boiling sea water to make salt.

4. Lewis & Clark Expedition, first to cross the continent, arrives at Astoria, 1805.

3. Native American village on land now known as Astoria.

2. Discovery of the Columbia River by Captain Robert Gray in the ship Columbia, 1792.

1. Native wilderness.

The photo below shows how much the decoration has deteriorated. The white outlines were made by restorers who traced the original carving. Compare it to the upper right restored scene.

CARVING THE COLUMN

Visitors to the Column are often heard wondering aloud about the exterior of the Column. 'Is it painted?' 'Is it carved?' The answer is simple — it is both.

Sgraffito (pronounced skrafeto) is bas-relief, which is the projection of an image or form from its background. This art form was developed in the Italian Renaissance. On the Astoria Column, a creamy white paint was carved into the light-colored top plaster, allowing the dark, chocolate colored background to show through and provide the foil in the desired shapes.

We're lucky, if the Column had been merely painted, much of the valuable artwork would be lost today. But restorers use early photographs and observe the carved lines under oblique lighting to see the paint.

EDIFYING EVENTS

Events for locals, friends and visitors have been held to build excitement for the Column's restoration, beginning with a golf tournament called the "Column Classic" at the Astoria Golf & Country Club which served as a kick-off for the "Step On it" program, in which each of the 164 steps of the Column were sold for $1,000; followed by "Coins for the Column," where Clatsop County school children were provided with cardboard banks in which to collect coins (they got to keep the banks); informational meetings in Astoria; and "Cocktails for the Column" for people with close ties to the Astoria area who live in Portland. Additionally, we capitalized on the busy fourth of July weekend with the "Run for Time, Astoria Column Restoration Run," a road race and walk which will be repeated during this year's Regatta Festival.

Clatsop County School children assembled banks and collected "Coins for the Column."

Send in your clip off card to receive more information about events.

INVESTING IN OUR PAST

to improve our future

The local community has invested in the effort to restore the Column to the tune of $172,000 raised during the "Step On It" campaign. Meyer Memorial Trust provided a $250,000 challenge grant which was met by funds raised by the community and a donation from the City of Astoria. The following Foundations also invested in our past to improve our future:

Collins Foundation ($50,000), the Clark Foundation ($20,000), the Oregon Community Foundation ($10,000), Rose E. Tucker Charitable Trust (10,000), Autzen Foundation ($5,000), Jackson Foundation ($2,500).

Astoria's sister city, Waldorf, Germany, contributed $5,000 which was matched by the citizens and corporations of the German-American Friendship Society in Waldorf for a total donation of $10,000. Michael Foster, chairman of the Friends of Astoria Column, accepted the check in a ceremony in Waldorf in April.

You can join Friends of Astoria Column by donating through the box at the Column, ordering merchandise from this newsletter, purchasing a brick or making your tax-deductible contribution by mailing it to our address (you'll receive a receipt for your donation).

THANK YOU FOR STEPPING UP!

Individuals, families, businesses students, and clubs stepped-up for one of the Column's 164 steps, each sold for $1,000. Thank you for making the climb to the top!

1. Waldorf, Germany (Astoria's sister city)
2. Miller, Joe & Edith
3. Michael Foster
4. Daily Astorian
5. Steinmeyer, Herbert & Margaret
6. Byerly, Jane
7. Van Dusen Beverages
8. Schnitzer, Arlene
9. Schnitzer, Arlene
10. Schnitzer, Harold & Arlene
11. Marie, Bonnie & Marshall, Ken
12. American Legion, Post #12
13. Wells, William & Carol
14. Abrahamsen, George
15. Dichter, Harry & Leslie
16. Ricciardi, Corrine & Jackson, Tom
17. Autzen, Duane
18. Autzen, Duane
19. Bornstein Seafoods, Inc.
20. Siverson, George & Almeda
21. Gilbaugh, James & Marilyn/ Novak, Walter & Lynn
22. Northwest Natural Gas, Astoria
23. Shea Foundation
24. Morden, Don & Anne
25. Rice, Brian A. & Family
26. Bidwell & Co.
27. Goodman, Tom & Alix Meier
28. Brown, Ernie & Ebba
29. Berkshire-Hathaway, Inc.
30. Hauke, Skip
31. Paulsen, Richard & Myrtle
32. Falcon Cable TV
33. Spence, June
34. Englund, Freda
35. Glein, Trudy
36. Dulcich, Vincent Family
37. Grimberg, Nancy
38. Straumfjord, Allen & Jon
39. Fluhrer, Russell
40. Wadsworth Electric
41. Tienson, Thane
42. Paschall, Bill & Family
43. Roman, Steve & Rebecca
44. Brownlie, Mike
45. Morrow, Paula
46. Chopping, Robert & Margaret
47. Fick, Steve
48. Marshall, Jean
49. Scott, Robert & Dorothy
50. Gjovik Family
51. Labiske, Carl & Dorothy
52. Van Dusen, L.F. & M.J.
53. Riutta, Elli G.
54. Deane, Patricia M.
55. Gustafson, Jerry & Marilyn
56. DeLong, Robt., Curry, D., Flint, J.
57. Sporre, Eric
58. TLC Federal Credit Union
59. AHS Class of '59
60. Sporre, Eric
61. Sporre, Eric
62. Anderson, Ron & Patti
63. McCracken, Paul & Sally
64. Snow, Sarah
65. Merlo, Harry
66. Zafiratos, Nicholas & Virginia
67. Hill, Ella; Hearn, Dan & David
68. Zatterlow, Helene
69. Shaw, Louise & Don
70. Singer, Edward J.
71. AHS Class of '71
72. Leinassar, Jeffrey & Cathy
73. Van Horn, Fred Sr.
74. Hoffman, Jean Irwin
75. Luoma, Edwin L.

76. Grayum, Barbara
77. Reuter, Phyllis
78. Miller, Clark & Sue & Family
79. Hanson, Dorothy
80. Sandoz, Jean
81. Van Thiel, Dan & Renae
82. AHS Class of '82
83. Englund, Jon & Mary Jean
84. Swanson, Dr. John & Janice
85. Snow, Harold & Helen
86. Overton, Margaret Reuter
87. Jue, Duane & Irene
88. Mickelson, Dorothy
89. Wulf, Evelyn Nelson
90. Hubbell, John
91. Snow, Harold & Jeanyse
92. Robinson, Jo
93. Berney, Bruce & Kristina
94. Law, Duncan & Flora
95. AHS 1994 Student Council
96. Moyer, Marguerite
97. Astoria Middle School
98. Delphia Oil, Inc.
99. Lindstrom, Fred, Carol & Andy
100. Bechtolt, Karen & Warren
101. Pacific Power & Light
102. Poindexter, Audrey
103. Barbey, Graham & Anne
104. Willamette Industries/Clark, M.
105. Schnitzer, Jordan
106. Riley, Polk
107. Fort Clatsop Historical Society
108. Astoria Rotary Club
109. Hedeen, Mark — Investment Mgmt.
110. Wubben, Dr. John
111. Forrester, J.W. & Eleanor
112. Fink, Tom & Standard Insurance Co.
113. Hallaux, Charlotte
114. Haskell, Don & Carol
115. First Interstate Bank
116. Rischer, Richard, Louise & Alex
117. Horgan, Vic
118. Williams, Linda
119. Landye, Thomas
120. Potter, Ann & Tom
121. Astoria Warrenton Chamber
122. Bugas, Andy & McDonald, Pete
123. Allen, Steve
124. Johnson, Howard B. & Family
125. Young, June Daggatt
126. Wilkins, Jim & Regina
127. Barbey, Helene
128. Linehan, Kettelkamp et al.
129. Mansfield, Steve & Debra
130. Morse, Richard/Kessler, Marilyn
131. Seeborg, Gary
132. Lee, Ruff, Stark Architects
133. Roberts, Weston M.
134. Fluhrer, Mrs. Fred
135. Curtis, Arnold, Irja & Family
136. Pier 11 Feedstore & Restaurant
137. Josephson, Dennis & Judy
138. Cellars, Allen & Natalie
139. Perkins, Larry & Shirley
140. Kiwanis Club of Astoria
141. Haglund, Charles & Marie
142. Utti, Tom & Vicki
143. Snow, Jeanyse
144. Hall, Billy & Thompson, Dick
145. Oleson, Linda (Estate of)
146. Maplewood Trust
147. Seppa, Hugh
148. Franciscovich, Gerald
149. Mesher, Robert & Robin/ Stewart, Milt & Judi
150. Young, Gavin & June
151. Green, Punch & Joan
152. Peterson, Gregg & Carter
153. Grout, John & Kelsey
154. Mengel, John & Ladd
155. Bank of Astoria
156. Ferguson, Ann
157. Ferguson, Jim
158. Doogers Seafood & Grill
159. House of Chan
160. Henningsgaard, Blair & Paula
161. M. Nygaard Logging
162. Nygaard Bros. Logging
163. Petersen, Karen, Linda & Butch
164. Reserved

INTERVIEW

Astoria Column{s} recently had an informal chat with Friends of Astoria Column president Jordan Schnitzer.

Q. What is the Friends of the Astoria Column?

A. *Friends of Astoria Column is a non-profit citizen group which was formed seven years ago and made up of many dedicated people from Astoria, Clatsop County, and Portland, people who have volunteered many hours to help restore this wonderful Oregon landmark.*

Q. Who owns the Column?

A. *The City of Astoria owns the Column but it belongs, in spirit, to everyone.*

Q. Why do we need to restore the Column?

A. *Since the Column was dedicated in 1926, the Oregon Coast weather has damaged the beautiful artwork that surrounds the Column.*

Q. What is involved in restoring the Column?

A. *This is a very complicated project. The restoration project includes hiring experts to investigate the amount of damage to the artwork on the Column, cleaning the Column, performing test samples, and determining the best methods to restore and maintain the Column.*

Q. When will it begin?

A. *The actual physical restoration began in April, 1995.*

Q. How much will it cost?

A. *The restoration of the Column will cost approximately $750,000.*

Q. Where did all the money come from to restore the Column?

A. *Hundreds of people have contributed: from grade school students in Clatsop County who saved nickels and dimes in an Astoria Column piggy bank, to the 164 steps that the Column sold for $1,000 each, to major contributions from large foundations such as the Meyer Memorial Trust and Collins Foundation. Every contribution – be it one penny or tens of thousands of pennies – is important.*

Q. When will the restoration be completed so we can climb up inside the Column again?

A. *October, 1995.*

Q. And then your job is complete?

A. *Not quite. We then plan on redoing the landscaping around the Column, including developing better access for the handicapped and lighting the Column so that it will stand as a beacon.*

Q. Are there any other future plans for the Column?

A. *Yes. Once the restoration is complete, we want to help the more than 160,000 people who visit the Column each year understand the significance of the Column. Therefore, we plan to build an interpretive center which will display information about the Column, its history and its purpose, as well as other exhibits about Oregon history and the settling of the region.*

Q. Where can the public make a contribution?

A. *There's a donation box near the Column. We're also selling personalized bricks to raise money to fund new landscaping, and of course contributions of any size are very much needed and appreciated. Stop by the information booth and pick up a brick order form.*

Q. Why is the Column important to so many people?

A. *Restoration of the Astoria Column will help preserve the history of the founding of our country and leave a legacy for our children.*

Q. And finally, why did you get involved in the project – out of all the worthy projects in Oregon?

A. *My grandfather, Sam Schnitzer came to Astoria as an immigrant and got his start by picking up rags and scrap off the street. My family's history is closely tied to this corner of the world, and so I have always had a soft spot for Astoria.*

COLUMN *Creations*

Classic sweatshirt embroidered with "Friends" logo. Select hooded or crew style. Both are 50/50 cotton/poly, and available in red, white, navy; medium, large, or x-large.

Hooded Sweatshirt: ACHS-1 $20.00
Crew neck Sweatshirt ACCN-2 $18.00

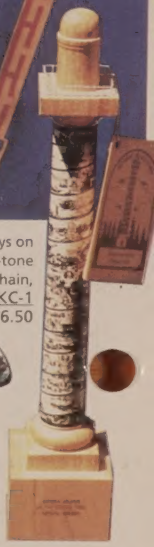
Classic T-shirts with familiar Astoria sites.
Both styles are 100% cotton in medium, large, or x-large.
White T: ACWT-1; Blue T: ACBT-2 $14.00 ea

Secure your keys on this silver-tone key chain, ACKC-1 $6.50

Wake up to a great mug and great coffee! Astoria Coffee Co's."Column-Bean" is blended especially for the Friends of Astoria Column. This tasty half-pound bag comes with three attractive Column mugs. ACCM-1 $19.50

Wear a Column lapel pin (right) ACLP-1 $5.00

Or stash your cash with the money clip (below) ACMC-1 $5.00



A ceramic all-occasion ornament (left) is hand-crafted by *Rindy*, 3" tall. ACO-1 $15.00

A 19"solid wood replica of the Column is encircled with close-up views of the Column's scenes. ACOL-1 $15.00

TO ORDER: Write in the item code that corresponds to the merchandise pictured above; list the quantities per size for each color and unit cost. Multiply the number of items by the unit price for the extended cost. Note: you must list same item for each different clothing color ordered. If you are ordering merchandise where no size is necessary, simply put quantity under x lrg heading. CALL (503)325-2963, or (503)325-4530 for more information.

MAIL TO: P.O. BOX 717, ASTORIA, OR 97103. FAX ORDERS (503)325-2467.

Name _____ Phone (Day) _____

Address _____

City _____ State _____ Zip _____

Check Enclosed $_____ Bill To ___Visa ___MasterCard

Card No. #_____ Exp. Date _____

Signature _____

Send To _____

☐ I would like to make a donation in the amount of $_____

☐ Please add my name to your mailing list.

ITEM CODE	QUANTITY BY SIZE Med	Lrg	XLrg	COLOR	UNIT COST	EXTENDED COST
					$	$
Shipping costs will be added to charged orders. Please call for shipping costs if paying by check. TOTAL						$

THE
DAILY ASTORIAN

121st YEAR, No. 254 FRIDAY, JUNE 23, 1995

THROUGH THE EYES OF THE ARTIST

Interns grab hold of Astoria Column restoration

By RACHEL WECKER
Of The Daily Astorian

Working on the Astoria Column restoration project is a hands-on experience. Four interns are part of the crew up on scaffolding this summer lending their hands to the job. They bring with them experience from other projects, but have found that nothing quite compares to being 125 feet high while restoring a historic document and work of art.

"It's not very often that you get to work on something this size," said Jodie Utter, an intern who will be entering the University of Delaware/Winterthur art conservation program this fall. "I was struck by the size."

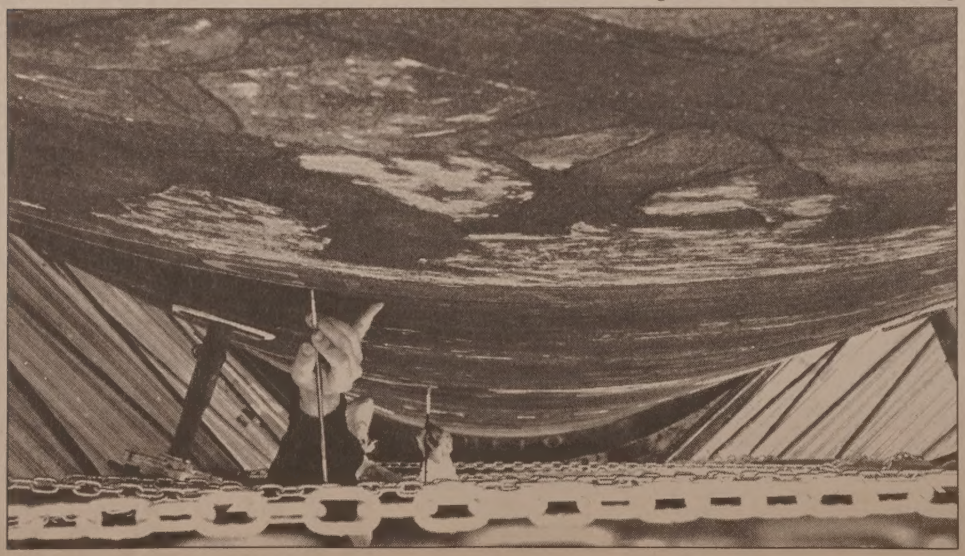
The interns are students from graduate art conservation training programs in the United States and Canada. They spend two years in studies and two summers in internships. They spend their third year in a longer internship. The programs are very competitive, each admitting a maximum of 10 students each year.

The interns are a few of the privileged people with the opportunity to work from the same vantage point of the artist. They see firsthand the artistic skill that went into the sgraffito decoration.

"You get to sit in the position of the maker, see him thinking," said Scott Nolley, a second-year student at Buffalo State College in New York. "You get back with the artist."

From the scaffolding the three-quarter size designs are evident even where the paint has worn away. Images are visible to the interns that are not visible from the ground.

See Column, Page 5A



(Looking down to the base of the column) Scott Nolley's hand (left) and the hand of Marie Laibinis-Craft (right) both retouch the lettering on the column. The interns were working on different levels on the scaffolding surrounding the column, at the same time.

JEFFREY FOSTER — The Daily Astorian

Column: Preserving column is a challenge

Continued from Page 1A

"You get a sense of the (artist) and time period," said Marie Laibinis-Craft, a second-year student at the Winterthur program who finds this work personally fulfilling as well. "It brings you more in tune with your culture."

The team is working with a monument that has been subjected to extreme weather conditions, a restoration and several attempts to clean and preserve it. While they restore what has worn away they are also preserving what is left of the original artwork.

"Preserving what's there. . . adds (a) challenge," said Laibinis-Craft.

Impainting, the process of replacing the missing paint and leaving the original paint visible, is a painstaking process. The crew is working with the original color from 1926 as well as the color used in the 1936 restoration. In certain places only a small dot of paint may be needed.

Although the interns are bringing experience from other projects and their backgrounds in chemistry, art history and studio art, they have a lot to learn on the job.

"I am learning the exact materials," said Laibinis-Craft, who has a degree in sculpture and chemistry. They are using unusual materials for long-term curability, including a silica-based consolidant that will restore strength to the weakened sand and mortar structure. The crew has been trained in the use of the materials and nature of the project.

They also recognize the significance of the restoration for the community.

"It is important because it is visible from everywhere," said Nolley.

Utter pointed out that there is a lot people do not know about the column from the ground. Filling it with color will make the information "pop out."

Susan Peschken, a student at the University of Queens in Ontario, Canada, is arriving next week.

Bill McCammon watches the river through his binoculars, while his wife, Diane, waits her turn. The couple, with their two sons Timmy and Matthew, are from Dallas, Ore., and are visiting Astoria for a few days.

Scott Nolley, an intern working on the column restoration project, carefully repaints the lettering that had faded over the years.

JEFFREY FOSTER — The Daily Astorian

ALMANAC FRIDAY, JUNE 23, 1995

Column Countdown

A WEEKLY UPDATE ON ASTORIA COLUMN'S RESTORATION

Photos courtesy of JONATHAN TAGGART

The figure on the right is representative of how the column looks prior to work beginning. The photo on the left is how the same area will look afterward.

What's happening now?

The crew of 10 people working on the Astoria Column has completed the impainting of half the lettering band spiraling the column. The crew includes three interns, with one more to arrive soon. They plan to finish the band next week and begin work on the background. Muralist Thomas Melvin is painting a test area for the background. Jonathan Taggart, conservator and on-site manager, is testing a system to remove the over-paint on the "egg and dart" decoration.

ALMANAC FRIDAY, JUNE 30, 1995

Column Countdown

A WEEKLY UPDATE ON ASTORIA COLUMN'S RESTORATION

The work to be done

Photos courtesy of
JONATHAN TAGGART

ABOVE: Scenes on the Astoria Column, such as this one at the base, will become clearer and more colorful once the restoration is completed. RIGHT: This is an enlargement of a section pictured above.

What's happening now?

The Astoria Column is taking on a new look this week as the crew began to paint the background. The designs are becoming more visible with the added color. The letter band spiraling the column is complete.

The crew has also taken on a new look as they exchanged jeans and sweatshirts for shorts and tank tops to beat the heat. The plastic tarp around the scaffolding quickly traps the suns heat.

See Painting, Page 3A

Painting: It's time-consuming

Continued from Page 1A

The crew is quickly finding out what the most time-consuming parts of the job are. In the heavily weathered places, a photo flood lamp is used to catch the scribe marks in the shadows. The lines are then drawn in charcoal so the painter has a line to follow.

The crew often refers to old photographs to fill in the missing designs. The paint color must also be adjusted to match the 1926 and 1936 colors. This sometimes takes several attempts since the paint dries in a lighter shade.

A test panel on the information board at the base of the column shows an example of the restoration process. Rangers are at the column with information Thursday through Sunday from 8:30 a.m. to 6 p.m.

THE DAILY ASTORIAN
121st YEAR, No. 259
FRIDAY, JUNE 30, 1995

A Column commander of uncommon caliber

By ALLISON ARTHUR
Of The Daily Astorian

The Astoria Column is getting the same determined attention that Frank Preusser has shown other treasures of the world. Like the sphinx. The Gettysburg Address. The Dead Sea Scrolls. And Queen Nefertari's tomb.

The 51-year-old German-born chemist come conservator has worked all over the world. He's studied an ancient city in Cambodia as well as one in Pakistan. He's worked with aborigines in Australia. And he's been the senior conservation specialist for the J. Paul Getty Museum.

Shyly, he will admit that he is still known as one of the world's foremost technical authorities on the Old World painting masters.

So what's a scientist of Preusser's caliber doing with a monument in Astoria's backyard?

Preusser finds the Astoria Column to be a wonder in its own right.

He bristles at the seemingly common held opinion that the Column is of lesser value than any of the works of art he's been summoned to help preserve.

"It has its own strengths... You have something unique here no one else has," says Preusser, who is technical director of work on the column.

"It's an important monument. It's the youngest I'm working on. Built in 1926, that's only 70 years ago. But it's a very important monument. "

Preusser didn't have ambitions of traveling the world to pore over the chemical properties of old artifacts.

As a child growing up in Munich, Germany, Preusser wanted to be a railroad conductor. After receiving his doctorate in chemistry from Technical University in Munich, he began looking around for something to do before diving into the doldrums of industry. He stumbled upon the Bavarian State Painting Galleries in Munich.

"I asked what they were doing ... and they said they are studying old paintings. I ... decided it might be nice to do something like that for a year and went in and applied for the job and got it. And sort of got stuck in it."

What he found so fascinating about conservation was not just the paintings and monuments he studied but the camaraderie and teamwork it took to preserve them.

"It is the most exciting part ... I've worked with archeologists in Greece. I've worked with architects in urban settings and with art historians in museums. You meet a complete set of different people than you would ever meet at Dow (Chemical)."

KARL MAASDAM — The Daily Astorian
Frank Preusser, technical director of restoration work on the Astoria Column, has worked all over the world.

In 1982, based on research he had published, he was invited by the J. Paul Getty Museum in California to look at a collection of objects made of amber. Since paintings were his speciality, he also was asked to look at some paintings.

After a decade working as a civil servant in Munich, he opted to move to California to develop the scientific department for the Getty Conservation Institute. The museum takes care of its own collection while the institute was set up as a research institute to enhance conservation worldwide.

Through the institute, he was selected to participate in creating a conservation plan for the painted tomb of Queen Nefertari. He's been in Egypt at least 18 times.

He also was brought in to study

See Column, Page 3A

Column: Conservator learns about life from artifacts

Continued from Page 1A

the deterioration of the sphinx. Some theorized that groundwater was causing the sphinx, made of Egyptian limestone, to weaken. Preusser didn't subscribe to the theory. He noticed that in the early morning hours the sphinx was shrouded in fog and he suggested it might be moisture fluctuation that was the culprit. After much study, his theory was proved correct.

The column, he says, is a technical challenge that piques his curiosity more than say the Dead Sea Scrolls.

"It's unique in that we do not have any precedents to follow. We cannot go into literature and say 'Who else has done restoration like this?' because there is no large-scale sgraffito work in the world. There are sgraffito works in Europe, but they are all small.

"The climate also makes it challenging. It's very hard to do a restoration in that time frame (between June and November) with the expectation of a long survival. We have to think a lot about that," he says in a blend of accents that reveal his fluency in German, French and English.

Work being done now on the 125-foot-tall work of art should last a generation — 50 years at least — and that means the paints being used, the techniques being used, must weather harsh winters and hot summers well into the next century.

Without being restored, the column, like many other wonders of the world, could be lost. And really, that's why Preusser is here.

In some ways, Preusser is a little like the column. Unique. Certainly one of a few. In the United States, he estimates he's one of roughly 50 or so scientists who can call conservation a full-time occupation.

It is an occupation that has taught him much — about history, about art, about culture, and about people.

"People are basically the same everywhere. They are normally, generally peaceful and they have the same goals wherever you go. They want to improve their living conditions, create a better future for their children."

Over the years, he also has learned to respect cultural differences.

"Conservation, for a long time, was dominated by a European view of what conservation is and how conservation should be done and what should be preserved. ... It really didn't take into consideration local differences and local sensitivities.

Conservationists today, bound by political realities, are being asked to perform what Frank Preusser calls 'cultural triage.'

Preusser had been indoctrinated, as he terms it, by Western philosophy, which holds that the cultural heritage of all countries belongs to the whole world not just the individual country. It's a logic that had allowed conservators to impose their will on others.

"Countries, while still asking for foreign help, do not necessarily want to be dictated to about how to deal with their cultural heritage. It's good and fine if you want to see it, come and see it, but it's our heritage and we'll decide how we want to deal with it," he says of how some countries view efforts by outsiders to preserve their monuments and works of art.

In fact, Preusser has changed the way he looks at antiquities.

In Cambodia, for example, the Angkor Temple District, which is larger that the Forbidden City in Beijing, was overgrown by jungle. Instead of being "preserved" for tourists to drive by and admire, it has been restored to be used.

"I found it rather refreshing that these monuments are being used again and not simply seen as a form of foreign currency by luring tourists to Cambodia," he says.

Another example of cultural difference was evident in Australia. Aborigines told him some items used in rituals need to be repainted every year. That goes against the grain of museum curators, who want to preserve things, "stop time" as it were.

Some preservation transcends rivalries. For example, in Pakistan, where Preusser is on an international committee to preserve Moenjotaro, a 5,000-year-old city, he was impressed with the fact that the Muslim country was taking great pains to preserve its Buddhist temples.

"I would have expected that they would neglect the Buddhist temples. But they are saying 'It is part of our history, it is what we created in that period of time,'" he says.

Yet more and more, conservationists today, bound by political realities, are being asked to perform what Preusser calls "cultural triage," deciding what should be saved.

In Third World countries, industries are encroaching on history, on monuments and art. When people must decide between feeding their children and the fate of a Medieval temple, the temple often loses.

Money constraints also force questions. At some point, he says, "you have to ask how many Roman bathhouses do we really need?"

"Ask me if there were 50 Astoria columns. You probably wouldn't waste money or time on just this one. But there aren't 50. There's just this one."

Today, Preusser owns his own company, Frank Preusser & Associates, based in Los Angeles. He can pick and choose projects. He's enjoyed working for the Library of Congress, which asked him to evaluate how best to preserve the Gettysburg Address.

To Preusser all projects are important. Different, but important.

"I find a genuine need for people to know where they come from, for people to look in the past to find and be proud of past achievement and have hope for the future. We are the transition between past and future. If we destroy the past, where do we come from? Where's our point of reference?"

Preusser is confident in the future of the Astoria Column.

"Once it's done, no one will ever ask again why we are restoring it."

THE DAILY A

122nd YEAR, No. 5 FRIDAY, JULY 7, 1995

Column Countdown

A WEEKLY UPDATE ON ASTORIA COLUMN'S RESTORATION

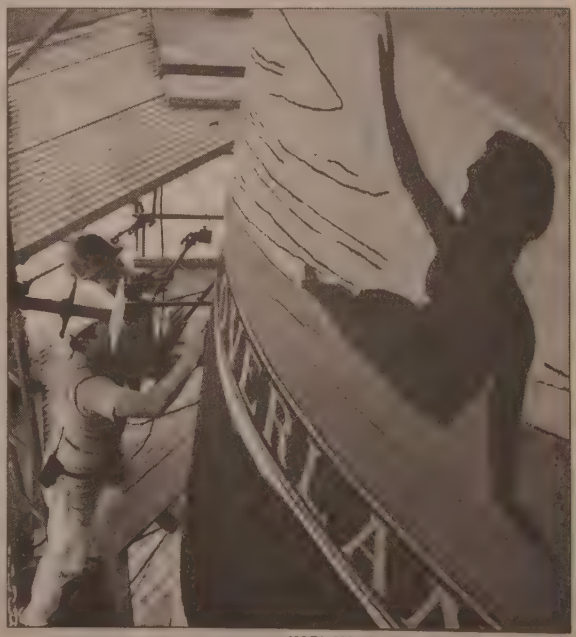
Painting eight square feet a day may sound like an easy quota, but to the crew working on the Astoria Column restoration, the quota has been a challenge. Matching the right shades of color is time-consuming and must be coordinated with areas above and below the design.

Finding the right color can take up to an hour and sometimes the colors must be painted over with a better shade.

The crew must decide whether to match the new colors to the original 1926 color or the 1936 restoration color depending on the condition of the paint and how the picture will be viewed, said John Goodenberger, one of the local artisans. Dealing with permanent paint makes the job even more challenging—the decisions must be right the first time.

Another issue that slows the process is dealing with the cracks in the cement. Two interns are removing the lichen and epoxy in the cracks and have documented them for future reference.

— **Rachel Wecker**



KARL MAASDAM — The Daily Astorian

What's happening now?

DAILY ASTORIAN

FRIDAY, JULY 14, 1995

Group climbs Astoria Column funding ladder

By RACHEL WECKER
Of The Daily Astorian

Runners, golfers, climbers and kids have had a part in restoration of the Astoria Column.

The Friends of Astoria Column, a non-profit citizen group dedicated to the restoration and maintenance of the Column, has engaged supporters in their fund-raising efforts from as far away as Germany and as close to home as local school children.

The Column, which cost descendants of John Jacob Astor and the Great Northern Railroad $27,134 to build and decorate in 1926, is undergoing a $700,000 restoration. The Friends organized fund-raising events, received grants and generated enough donations to restore the 125-foot monument standing at the top of Coxcomb Hill.

Since 1988, the group has been raising money and planning for the restoration. It began with a $500,000 budget, which has since increased with the addition of landscaping plans and other expenses. The group is working on raising the final $40,000, some of which will come from Column concession sales and upcoming events, according to Ruth Shaner, Friends treasurer.

"Money is hard to raise," said Shaner, noting the effort the Friends has put into the restoration. "We want to see that the money is best spent."

Spending money comes easily in a project of this caliber.

More than $250,000 is allotted for consulting and personnel fees. Materials, equipment, scaffolding and travel expenses are budgeted for about $145,000. An $80,000 budget has been established to design and restore the landscape, although that will come later. Not to mention the $158,000 that has already been spent on the project.

Souvenirs of the Astoria Column include chocolate bars, coin banks, mugs, buttons, T-shirts, hats, coffee and beach towels. Sales of all items benefit restoration of the column. Many of the items are available at a snack bar located at the base of the Column. Other items are on sale in the Astoria area.

JEFFREY FOSTER The Daily Astorian

The group has found plenty of ways to draw support and raise money. Their largest event has been the Step On It! campaign through which they symbolically sold 162 of the Column's 164 steps for $1,000 each. In addition, the first step was sold to the city of Walldorf, Germany for $10,000. The group hopes Lord Astor, a descendent of the Astors who paid for part of the Column, will purchase the last step for $10,000. The names of the step's sponsors will be displayed on a plaque near the Column. This campaign has been so popular that many former Astorians are on a waiting list to purchase steps.

See Friends, Page 9A

Friends: Fund-raisers continue

Continued from Page 1A

"The real heroes are the step buyers," said Shaner, emphasizing community interest and support as their No. 1 priority. "Astorians are typically pretty close with their money. They don't give frivolously."

Step On It! helped bring outside support to the restoration, as well. Most foundations want to see a solid local commitment to the project and a large budget before they provide grants. This campaign showed just how much of the support was local.

Other fund-raisers include the Column Classic Golf Tournament and dinner; a dinner theater; Cocktails for the Column in Portland; the Astoria Column Restoration Run/Walk; and Coins for the Column which enlisted the help of 2,000 area schoolchildren who assembled cardboard "Column" banks to collect money for the restoration. More events, including another run, are still to come.

Grants totaling more than $400,000 were received from the City of Astoria, Lord Astor, Collins Foundation, Autzen Foundation, Oregon Community Foundation, Rose Tucker Charitable Trust, Jackson Foundation, Templeton Foundation, Samuel S. Johnson Foundation and Clark Foundation. The Fred Meyer Foundation recently gave $250,000 toward the project.

Currently, the Friends is seeking National Historic Landmark status for the Column. They are working with legislators to have this approved by Congress. If the Column receives this status it will be eligible for more grants, including money from the Getty Foundation.

The Friends will continue efforts until an endowment fund to support future maintenance of the column has been established. Members expect to carry the project far enough to have a source of income for the column's upkeep.

Souvenirs also help fund the restoration project.

Chocolate columns, which sell for $1.50, are just one of the souvenirs that benefit and promote the restoration. The group has a variety of souvenirs available for sale at many places in Astoria and someone can usually be found selling souvenirs at a booth at many of the festivals in the area.

A good place to find mementos is at the booth at the base of the Column. Snacks are sold along with the souvenirs and information about the Column is available.

Some of the other Astoria Column mementos include column mugs, clothing, miniature handmade clay columns, postcards and hats.

Celebrating 69 years

Friends of Astoria Column are celebrating the 69th anniversary of the Astoria Column dedication with a ceremony Saturday, July 22, at the Column.

They will honor the people who purchased steps and commemorate the fact that the restoration is under way, said Ruth Shaner, Friends treasurer.

The celebration will also kick off the their next fund-raiser — the sale of bricks to be integrated into the landscape design. The bricks will be sold for $50.

Column Countdown

A WEEKLY UPDATE ON ASTORIA COLUMN'S RESTORATION

Progress is becoming more visible along the 15 levels of scaffolding trailing up the Astoria Column. Climbing the 240 scaffolding steps, the view changes from barely decipherable designs with only a completed lettering band to more distinct images of mountains, rivers and land. As the crew begins to feel more comfortable with the paint and design, they are able to add shadows and highlights to the decoration. They are going over areas again that have not been highlighted.

The crew tries to honor the 1926 decoration whenever possible, finding there is more detail to the original

See Countdown, Page 9A

Countdown: Work continues

Continued from Page 1A

work than there is in the 1936 restoration. Artist Attilio Pusterla did both.

Sometimes the sgraffito lines that provide the outline appear only after they have been painted over. The change in color makes the lines appear, changing the entire image. The crew has to paint those lines back in.

Claire Dean, a conservator who is in charge of project documentation, is at the site for the next three weeks. She recently returned from Turkey where she was teaching archeologists how to preserve artifacts.

DAILY ASTORIAN

FRIDAY, JULY 21, 1995

Twilight at the Column

KARL MAASDAM — The Daily Astorian

THE DAILY ASTORIAN ALMANAC FRIDAY, JULY 21, 1995

Friends celebrate a Column under wraps

Clouds surrounded the Astoria Column 69 years ago when it was first dedicated. Plastic will hide it Saturday when the Friends of Astoria Column celebrate its renovation.

What should be clear to onlookers is how community support is helping to restore what the Friends see as community and national treasure.

What also should be clear — the National Weather Service is calling for only partly cloudy skies — is a panorama view of the Columbia River, Youngs Bay, the southwest edge of Washington and miles and miles of the Coast Range.

When it was dedicated 69 years ago on July 22, a light mist had fallen the evening before and the view from Coxcomb Hill was restricted by clouds, according to The Astoria Evening Budget.

Nevertheless, the editor of The Astoria Evening Budget waxed on about the view from The Column in an editorial Thursday, July 22, 1926:

"Travelers have decided that nowhere on earth is a more splendid panorama afforded within city limits of a municipality than from Coxcomb Hill — and now the monument has added much to the glories offered to the eye, for the prospect from its peak exceeds that from its base."

Participants in Saturday's community celebration will not be able to venture to the top of the Column. It's still closed off. And they will not be able to see how the Column is being transformed from a chocolate-colored shaft into a monument that vividly — through paintings by artist Attilio Pusterla — tells the story of how the West was discovered and settled.

But they will be able to partake in a "Column" cake and savor the success of progress, says Gail Dundas, a member of the Friends. The celebration starts at 1 p.m. at the Column. Since parking is limited, organizers have arranged for a free shuttle service from the parking lot of Clatsop Community College to the Column. The service starts at noon and the shuttle will depart every 10 minutes from noon until 3 p.m.

Astoria City Councilor Susan Borgardt and Jordon Schnitzer, president of the Friends, will preside over the celebration. After their speeches, those who symbolically purchased a step for $1,000 in the "Step On It" campaign will be asked to share their feelings about what their donation means to them.

The people who are working on the Column also will be introduced and participants will be able to talk to them about their work.

The celebration also kicks off another fund drive. This time bricks, not steps, will be for sale. The bricks will have the names of the donors inscribed on them and they will be used in the landscaping. The steps sold for $1,000 each; the bricks are priced at $30 each.

Back in 1926 when the Column was dedicated, dignitaries traveled from afar for the event. Organizers expect a similar event to occur when the $700,000 renovation project is completed in early November.

The Astoria Column was built by the Great Northern Railroad and paid for by the railroad and descendants of Astoria's namesake, John Jacob Astor.

It is modeled after the Trajan Column, which was erected in Rome by Emperor Trajan in 114 A.D. The 125-foot-tall monolith, the only one of its kind in the world, has been on the National Register of Historic Places since 1974.

Column Countdown

A WEEKLY UPDATE ON ASTORIA COLUMN'S RESTORATION

Other than nearly cooking on Monday inside the scaffolding on the Astoria Column, as conservator Claire Dean described the situation, the column restoration crew is progressing down the column with the background inpainting.

Work began this week on the white medallions to scrape off the latex paint that was painted in the 1960s over the original and 1936 restoration paints. Intern Marie Laibinis has been mixing paints to match the 1926 color. She uses a paint stripper designed for masonry surfaces that breaks down the paint and will begin with the painting soon.

Each level of scaffolding is numbered – all the way to 15 – but the crew have come up with some of their own labels to make the levels more recognizable. For example, Level 6 is the "dead animal" level because there are several pictures of dead deer and beaver pelts. Fort Clatsop is the focus on that level. Level 7 is known as the "fish wackers" level where an Indian woman is preparing to club a fish.

DAILY ASTORIAN

FRIDAY, JULY 28, 1995

Local conservator coaxes color back to the Column

By ALLISON ARTHUR
Of The Daily Astorian

Jonathan Taggart used to climb to the top of the Astoria Column just for the fun of it. Now he does it as a job. And that's fun, too.

"I tried to look at it and see what was going on. I tried to make some sense out of it. But the images were so deteriorated that they were unreadable," Taggart remembers of the Column.

Back in those days, Taggart was struggling to make a living as a potter, sculptor and wood worker in Seaside and Gearhart. He taught ceramics at Clatsop Community College and was chairman of the Seaside Arts Commission.

Today, Taggart, 42, is Astoria's only local professional conservator working with a team of other skilled technicians to restore the Column.

When he was in Seaside, he remembers venturing to the top of the Column just to look out at the world around him.

It was a world of choices and one of the choices for Taggart was whether to labor to become a great artist or study to restore the work of great artists.

"I'm really a hands-on person. I really loved working with my hands, but I never felt that I was creative in terms of pushing the boundaries of art," he said. "My work was good, but not necessarily great," he concluded about his art. "So what can I do with my skills that will benefit great artists?" he asked himself.

The burly, bearded craftsman already had a botany degree from Oregon State University. He decided to pair it with a master's of science in art conservation from the University of Delaware/Winterthur, one of only four major universities that offer such degrees in North America. Each program produces 10 graduates a year, he says.

Taggart's speciality is in conserving objects and outdoor sculpture. In essence, stuff like the Column.

Like conservation scientist Dr. Frank Preusser, who owns a conservation consulting company in Los Angeles, Taggart has traveled extensively. When he worked for Fine Objects Conservation Inc. in New York, he was dispatched to examine and help conserve objects in Toronto; Florence, Italy; and Tel Aviv, Israel as well as in museums throughout the United States. He has jobs lined up well into 1997.

But for now, Taggart is focusing on the work of Italian-born artist Attilio Pusterla, who ventured to Astoria in 1926 to decorate the Column with a spiral pictorial frieze. The frieze traces the story of the discovery of Oregon country from before the advent of whites to the arrival of settlers and

See Taggart, Page 9A

Jonathan Taggart, an art conservator who lives in Astoria, has traveled across the U.S. and around the world to restore works of art. He's presently working on the Astoria Column restoration project.

JEFFREY FOSTER — The Daily Astorian

Taggart: Interest in Column dates back

Continued from Page 1A

civilization.

"He's very good," Taggart says of Pusterla's work. "When you see the sgaffitto that remains in good condition, it is vigorously carved, beautifully painted. He had an excellent understanding of anatomy."

The best preserved work of Pusterla's is on the northeast side of the Column. It was least subjected to harsh weather. And with that side, conservators can do what they prefer doing. They can conserve the work with a minimal use of paint.

In other areas, areas that were repainted when Pusterla was summoned to fix his work on the Column in 1936, the original work was heavily painted over. In fact, the work from 1926 is so different than the work done in 1936 that some, including Taggart, question whether Pusterla really did that much in 1936. In those areas, conservators are striving to restore the original work, shining bright lights at an angle on the Column in an effort to find the original carved lines. That's harder and more painstaking.

For Taggart, the project is kind of an internship. Although he's worked on many other projects, none were quite as involved as the Column project.

"Working with a large team is a new experience for me. I am learning a lot, as is everyone on the team."

When he first came to Astoria in the early 90s, he recommended a plan of action to restore the Column. After Preusser became involved, Taggart began working with him.

Taggart did a test sample on the Column in 1993 using the techniques that were planned to restore the Column. The test panel was intended as a taste of what the Column would look like once restored and therefore an incentive to help fund the project. It also was designed to test materials that would be used.

One of the problems identified back then was that the silicate-based paint dries two shades lighter than when applied. That meant those working on the project would need to learn how to mix the paint two shades darker.

"It is a difficult problem which slows progress, though everyone on the scaffold seems to have mastered the technique."

One of the real problems for Taggart is that "we can't take a step back at look at what we're doing." The Column remains surrounded by scaffolding and plastic.

When the work is finished, Taggart will go back to simply enjoying the Column. And enjoying the work he did to restore it.

DAILY A

FRIDAY, AUGUST 4, 1995

Astoria Column draws the curious and their questions

By RACHEL WECKER
Of The Daily Astorian

"What are they doing to the column? When is it going to be done? How come we can't go up?" ask visitors to the Astoria Column.

There is no end to the questions they have about the Column restoration. They are curious about what is going on under the plastic-covered structure at the top of Coxcomb Hill. And when they find out, they are usually pleased with the project.

KARL MAASDAM — The Daily Astorian

With climbing the stairs out of the picture, visitors to the Astoria Column find other things to do at the top of Coxcomb Hill. Posted information and a visiting park ranger are on hand to explain the restoration.

"It's fascinating, although I can't understand all of (the process)," said Ron and Linda Lunde, of Kennewick, Wash., who plan to come back when the restoration is complete. "It's astounding what Friends of the Column have done."

According to Sally Freeman, a ranger from Fort Clatsop National Memorial, people are really impressed with the restoration after they read the information board. (Friends of Astoria Column, a nonprofit group dedicated to the restoration and maintenance of the column, gave Fort Clatsop a donation to have a ranger available at the column four days a week through Labor Day.)

"Having the (National Parks Service) here is a plus," said the Lundes who sought out a ranger for an explanation.

People who have visited the column before usually understand the need for the restoration or are even pleasantly surprised to find out there is artwork on the column.

"People are taken by the fact that the project is going on," said Scott Nolley, restoration intern. "They say, 'I'm coming back (when the

See Column, Page 11A

Column: Visitors find process interesting

Continued from Page 1A
restoration is complete).'"

Even those who are aware the column is covered come anyway, he said.

Some visitors even have ideas on ways the column can be viewed. Freeman said one man suggested putting the Column on a rotating disk to eliminate walking around it several times while following the story. Others think that the steps should spiral around the outside of the Column rather than the inside.

One man commented that he thought the restoration process was at least as interesting as the artwork itself.

Visitors also find out that their donations help support the restoration.

"People are surprised that this is a private restoration," said Noreen Tierney, manager of the information and concessions booth at the base of the Column.

There are always a few people who are disappointed that they cannot see the Column or enjoy the view from the top like they had planned. A few need some convincing to get them to believe that the restoration is a good project.

"Some people are upset that it is covered," said Scott Nolley. "There is a strong emotional attachment for some people."

He described one woman who was born in 1926, the year the column was dedicated, and visits the Column periodically. She climbed the Column when she was six-months pregnant and had hoped to climb it again, he was told.

For the most part people just want to know all the details about the towering giant. Here are some frequently asked questions (and their answers) about the Column:

When will the restoration be complete? The scaffolding is scheduled to come down Nov. 1.

How much does the restoration cost? $700,000

How tall is the Column? 125 feet

Is there an elevator inside? No

How do you get to the top? Climb

How many steps are in the Column? 164

When was it built? 1926

Who built it? Descendants of John Jacob Astor and the Great Northern Railroad paid for it. Architect Electus D. Lichtfield designed it. Attilio Pusterla decorated the column.

Was it a lighthouse? No

Is it a totem pole? No, but there are totem poles in the design.

COLUMN COUNTDOWN

WEEKLY UPDATE ON THE ASTORIA COLUMN RESTORATION

City of Astoria workers ascended the Astoria Column this week to join the restoration process. They disassembled the handrail and took the glass out of the cupola – the dome structure at the top. Mitch Mitchum, Astoria Public Works director, said they are discussing with an architect how to repair or replace the cupola and retain its historical features.

The restoration crew is listening to uplifting music and trying to remain cheerful as they tediously strip the latex paint on the egg-and-dart decoration. They use scalpels and dental tools to strip the paint. After the paint is stripped, the crew will neutralize the egg-and-dart area to match the pH-balance of the column. They also need to reconsolidate that area to make it stronger before painting. The entire column was consolidated (a treatment that strengthens) before initial painting began, but all the work that has been done on the egg-and-dart design means it must be reconsolidated.

Claire Dean, restoration conservator, said they are also experimenting with painting the details in different scenes. They will use the best test areas as examples when they paint the remaining details.

DAILY ASTORIAN
FRIDAY, AUGUST 11, 1995

Just call the Column 'baby'

By RACHEL WECKER
Of The Daily Astorian

Claire Dean is used to working with pictographs and petroglyphs thousands of years old, but her project this summer – the Astoria Column restoration – is just a baby at 69 years old.

"The Column is an unusual project for me," said Dean, documentation manager and site manager. "Most of my work is on archeological materials and sites."

Wearing a red hard hat and utility belt equipped with a cellular phone and pager, Dean is at the Column every day stripping old paint or inpainting a mountain or river or boat.

Built in 1926 by the Great Northern Railroad and paid for by the railroad and descendants of Astoria's namesake, John Jacob Astor, the column is the subject of a $700,000 restoration requiring the expertise of several conservationists.

Dean's expertise is just what was needed. Working on rock art, her specialty, involves painted masonry that is outside and exposed to the weather, much like the column which is constructed of reinforced concrete and decorated with a spiral pictorial frieze. They face the same kinds of problems such as adhesion of paint, treatment and restoration processes.

So working on the Column is right up Dean's alley, even though her alley starts in England where she was born, raised and introduced into archeology.

When she was 6, her history teacher taught her class everything from dinosaurs to the Romans. An enthusiastic youngster, Dean went home and told her parents she was going to be an archeologist. When they realized she was serious, they found books for her to read and her interest stuck.

"I owe a lot to them because at that time there were no books for 6-, 8-, 10-year-olds on archeology," said Dean also emphasizing the influence teachers have on their students. "I went on my first excavation when I was 13."

Dean's interest in conservation developed as a teenager, but on the advice of a mentor, she earned her undergraduate degree in archeology before getting a post-graduate diploma in archeological conservation, citing the importance of understanding what the objects are that she preserves.

Teaching jobs and research positions have led Dean to Cyprus and Turkey and brought her to the United States where she is working to bring conservationists out to archeological sites.

See Column, Page 11A

Claire Dean, examines a freshly painted part of the mural on the Astoria Column. Dean, documentation manager and site manager, usually works with artifacts much older than the column.

KARL MAASDAM — The Daily Astorian

Column: Benefits outweigh long trips, sacrifices

Continued from Page 1A

"In the U.S. archeological materials don't get conservation treatment until they are in museums and even then they get overlooked for fine art," Dean lamented, explaining that once an object is brought into daylight it goes into shock because it has become weak underground. "There is a need in the U.S. for education."

Dean's commitment led to the development of her business, Dean and Associates Conservation Services in Portland. She specializes in "providing conservation treatments and general consulting services with regard to archeological sites."

Dean has found a happy medium with her line of work. She has the opportunity to work on sites as a conservationist as well as work with the challenges of a growing field of work.

"It's exciting. Archeology is developing with new dating techniques," said Dean. "It's very active and a lot of fun."

TO DO HER work with the ancient, Dean finds new technology helpful. She is linked with conservationists through the Worldwide Web on a rock art page and uses on-line services for weather forecasts and travel arrangements. She does not use a laptop computer anymore – she has a palm-top computer. That and smaller cameras make the long hikes to sites easier.

Primarily, Dean works with federal and state agencies like national parks where she faces nine out of 10 situations of vandalism or theft of rock art.

"It can be depressing because of the problems of vandalism and theft," she said, pointing out that it is a federal offense to remove artifacts from federal land. She travels all over the country to assess damage and rehabilitate sites or work on other projects like the column.

Not only does the damage affect the land, but it also impacts American Indians. Most of the sites that have fallen to the hands of vandals have religious significance to American Indians. When sites are vandalized, a religious place is desecrated, she said.

"It's like going up to the altar in a church and spray painting religious images," said Dean who consults the American Indian communities about treatments. "I have a great deal of respect for (American Indians). Many are actively trying to preserve and pass on (rock art) to their children.

"It is extremely satisfying if I can help them. It has led to close friendships with (American Indians)."

Dean's jobs lead her into strange and sometimes uncomfortable situations. She spent three days one January in a frozen cave in Wisconsin assessing some rock art damaged by the flooding and freezing from the 1993 floods.

"I have never been so cold," she said with mock shivers.

And there was the time she was working in Coconino National Forest in Arizona when a group of people surrounded her for two hours receiving guidance from a man dressed as a leprechaun and channeling the spirit of a leprechaun.

"He was the spirit interpreting the meaning of the rock art," said Dean, who was ignored through the process. "He had the worst Irish accent."

ALTHOUGH THE STORY sounds comical, Dean found it disturbing because what they were doing had nothing to do with the people who originally created the images. Sometimes events like this damage the sites.

"They are entitled to their beliefs, but they should hear the other side of the story," said Dean hoping the group understood the American Indian history.

While Dean's job may lead her into unusual circumstances it also takes her to places not open to the public where she can pitch a tent to do her work – something she does not take for granted.

But by far, the benefits of the job outweigh the long trips away from home or the challenge of running her business from the pay phone on top of Coxcomb Hill (Column location).

"The best thing is the people I get to meet and work with," she enthused. "They are remarkable people. Just about everyone is an inspiration."

COLUMN COUNTDOWN

WEEKLY UPDATE ON THE ASTORIA COLUMN RESTORATION

The Astoria Column restoration crew came to work Monday to find the scaffolding had shifted in the Sunday storm. High winds banged the scaffolding against the Column causing minor damage to artwork. The city of Astoria is adding braces to the scaffolding to make sure this does not happen again. Certain spots will be repaired, according to Claire Dean, site manager and documentation manager.

Visitors heading to the Column now have no excuse for getting lost on their way. The city has stenciled about 35 white, 3-foot tall columns on 16th and 12th streets intended to give tourists an easy way to the column, said Mitch Mitchum, Astoria Public Works director.

DAILY ASTORIAN

FRIDAY, AUGUST 18, 1995

Bringing the Column into focus

It's more than free cookies that lures three locals to the job

By RACHEL WECKER
Of The Daily Astorian

For the three local conservators working on the Astoria Column restoration, the Column is like an old friend they have lost contact with over the years. Now they are rekindling their relationship by helping bring the Column to life again.

Rebecca Rubens, John Goodenberger and Aretta Christie mount the scaffolding each day to "work in the brushstrokes" of the original artist, Attilio Pusterla. Under the direction of Frank Preusser, they are part of an 11-person team restoring the sgraffito design depicting events from the coming of the white settler to the arrival of the Great Northern Railroad.

Sgraffito involves applying colored layers of plaster or concrete and, while the substance is still wet, cutting away the outer layers to create the image. The crew uses a process called inpainting, replacing the missing paint and leaving the original paint visible, to bring the detail back to the Column.

"We are enhancing without changing," said Christie, a painter, who has restoration experience with American Indian baskets. She emphasizes that restoration work involves making objects the best they can be without altering them.

Restoring the Column, according to Goodenberger, a historic building consultant, is different from restoring buildings in technique and application, but similar in the thought process that goes into the work.

"The same care used for restoring a building accurately goes into restoring the Column accurately," said Goodenberger, who was part of the cleaning crew on the Column six years ago.

Rubens, a local painter, teacher and counselor, is the only local crew member who has actually used inpainting and color matching in a restoration before. But the Column is larger than anything she has worked on and she has less information and photographs to work from.

Limited information is only one dimension of the challenge in the Column restoration. Each person finds their own strengths and weaknesses depending on the capabilities they brought with them to the restoration.

Goodenberger and Rubens joke that getting down the scaffolding before the cookies are gone is the hardest part. On a more serious note they explained that they came to the project with uncertainty and some anxiety.

"The hardest part is the time pressure," says Rubens who could sit and contemplate one figure for hours. "The key element is time. We are on a definite schedule and that's a lot of pressure." So far the restoration is right on schedule with the scaffolding to come down Nov. 1.

For Goodenberger the challenge lies in learning to paint. Of the entire crew, he had the least experience in painting and relies on the more experienced artists for advice.

"I had the philosophy, but not the skills," he says, handling a brush now with relative ease. "Looking at the brown walls is like looking at a blank sheet of paper. It's terrifying."

"He's done a great job," added Rubens, noting that the walls are no longer just brown any more.

Christie is challenged by the detail of the design and the permanence of the paint. Sometimes the neck-stretching work to maneuver around the scaffolding is the most difficult physical challenge.

But the artistic quality of the Column decoration outweighs any difficulties the crew encounters. "There's a lot more detail than I thought," said Christie. "It's so beautifully rendered."

And the beauty keeps bringing the crew back. They arrive each morning enthusiastic to begin work. They all agree that the education they have received is one of the best things about working on the Column and look forward to pursuing other

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THE DAILY ASTORIAN NORTH COAST FRIDAY, AUGUST 18, 1995

Column: 'Focus of town'

Continued from Page 1A

restoration projects.

The local conservators are part of a team effort to restore this landmark to the community. Working with a group this size is new to Christie, Rubens and Goodenberger. "We have to think on a lot of different levels at the same time," said Christie. "It's a lot of consideration."

"One of the real pleasures is having confidence in everybody," said Goodenberger. "I only worry about myself."

When the scaffolding finally comes down, they will step back with other locals to follow the story spiraling up the Column, visible from the ground.

"People are going to be startled to see figures," said Rubens, who fields questions frequently about the progress.

"It is so familiar. The Column has always been here ... people are anxious to see the imagery since it's been so vague," said Christie, who shares that excitement. "It's the focus of town."

COLUMN COUNTDOWN

WEEKLY UPDATE ON THE ASTORIA COLUMN RESTORATION

The Astoria Column decoration is coming to life as the crew paints in the details on the figures this week. They are concentrating on the faces and clothing.

"The figures are taking on character," said Claire Dean, documentation and site manager.

This process takes more time because there are more details in comparison with the background work. The crew does not want the painting to look flat from the ground, but instead is working for dimension.

"This is fun because this is where it all comes to life," said Dean, although it is more challenging than the background.

JEFFREY FOSTER — The Daily Astorian

Aretta Christie, the safety officer and conservation assistant at the Astoria Column, paints in an eagle under the Thomas Jefferson portrait.

DAILY A

FRIDAY, AUGUST 25, 1995

Column Update

Details beginning to ripple across column face

Theatrical, lively, dimensional is how the Astoria Column restoration crew describes the work they are doing on the foreground. What once was just a silhouette becomes a figure with rippling muscles and expression. They have even begun to name some of the characters.

The crew works in groups of two on the scenes to blend their techniques and keep the style of original artist Attilio Pusterla. That is difficult when they cannot see the Column as one continuous scene because it is divided into levels, said Claire Dean, site manager. They want to make the design look like it was done by one person, not eight or 10 artists.

"The more we do, the better it gets," said Dean. "It creates momentums when you start getting things done."

Over the week official visitors from the area have climbed the scaffolding and share the excitement of the work.

Courting by the Column

By RACHEL WECKER
For The Daily Astorian

On a moonlit August night in 1926 Jim Brougher and Helen Ball drove up to the soon-to-be-completed Astoria Column as friends and drove down from the Column engaged to be married.

JEFFREY FOSTER — The Daily Astorian

Jim Brougher stands outside the summer home that he's returned to for 91 years, with the ax and splitting maul he uses to chop wood for his cookstove and wood stove. Brougher said he earned money for school by chopping wood in the logging camps in the area. Sixty-nine years ago, Brougher and his now deceased wife, Helen, were engaged at the Astoria Column. During their 60 years of marriage they returned to the Column every summer.

That trip began a relationship, lasting almost 60 years to the day, of two lovebirds who had only really known each other for three days at the time of their engagement.

"We met as kids in Gearhart," Jim, 93, begins the story. But neither of them remember the summer that they played together on the beach, except for what Helen's mother told them.

The Brougher family had been coming to their summer cottage in Gearhart since 1904 when Jim was 2 years old. The lot, then worth a mere $25, was a gift to the family. They built the home that Jim has returned to faithfully for 91 years.

See Column, Page 3A

Column: Romantic remembrances

Continued from Page 1A

"I don't learn history, I made it," says Jim, who remembers walking down the beach as a 4-year-old with his little red wagon to climb on a recent shipwreck.

In 1925 Jim met Helen again, this time at church. "I liked her looks and personality," he says. The Ball family invited him home for lunch and he was hooked.

But Helen had other love interests. Throughout the school year, Jim wrote her from Newton Theological Seminary in Massachusetts where he was studying to become a Baptist pastor, but Helen never responded. The following summer he tried to rekindle the friendship with a visit and box of candy when he learned Helen was already engaged.

He would never have pursued her had he known she was engaged, he says. But Helen's family did not approve of the relationship and asked Jim, as a seminarian, to counsel their daughter.

On Aug. 20, Jim met Helen and they went for a drive. They talked about her parents' unhappiness and her own uncertainty about the engagement. Jim's advice was that she should not wear a ring if she was not certain.

In one of their chats over the next two days, Jim revealed to Helen that he had been trying to court her, and one day might have asked her to marry him if she had not been engaged.

Then, on Aug. 23, Jim and Helen took a drive to the Column.

"The road was not paved," Jim recalls. The art decoration depicting the coming of the white settler through the arrival of the Great Northern Railroad to the west was complete at that time, but the gardens had not been landscaped and the road was still rough. "It was a gravel road. A temporary service road."

Sitting in his family's navy blue Buick sedan at midnight Jim and Helen could see down to the Columbia River.

"There was no bridge in those days," says Jim. "It was very romantic."

And then Helen asked the question. "She asked me, 'If I wasn't wearing a ring, would you still ask me to marry you?'"

One month later Jim and Helen were married. They were both 24.

"I took a train to L.A. (where he was living), packed my bags for school, came back and got married. Then I took her to school," recalls Jim. He had found a woman who would be a good preacher's wife, he says. "I thank the Lord who opened the door and we had 60 good years."

They had two sons and two daughters. Helen died a few days before their 60th anniversary.

"We were very happy," he says. "We came every summer and took a ride up to sit in front of the Column in the moonlight ... that romantic feeling came back every time we went up and we clenched and kissed."

Trips to the 125-foot column have become a family affair in Brougher households. " All the family thinks the Column is great," says Jim, who leaves the 164 step climb to his 10 grandchildren and three great-grandchildren now.

Jim is happy that the Column will be kept up now that it is being restored.

"The Column has meant much to me," says Jim. "Everything in Astoria has meant much to me."

DAILY ASTORIAN
FRIDAY, SEPTEMBER 1, 1995

Muralist works on painting

By JENNIFER NARDINI
Of The Daily Astorian

Between many other projects that have whisked him away to Chicago, Washington D.C. and Houston, to name a few places, Thomas Melvin has spent much of this summer remaining hard at work on the restoration of the Astoria Column.

It was 18 years ago that Melvin, a muralist by trade then living in Vernonia, first became interested the idea of restoring the Column. He had an extensive working knowledge of Keim, a type of mineral paint that is concrete, brick and silicate compatible, and is able to endure the rigors of the northwestern climate. Melvin proposed that the city of Astoria use the paints in the Column restoration.

"The original method was inherently flawed," explained Melvin, now the technician who is overseeing all of the aesthetics of the mural work at the Column. "It had been used for centuries in Europe, but wasn't made to adapt well to the weather here. The wind and constant moisture took its toll."

The Keim paints currently being used to replace the old materials, said Melvin, "will provide a permanent restoration."

Melvin presently resides in Chicago, along with his wife and two children. He owns the Thomas Melvin Painting Studio, through which he employs various artists who work on commission to create large-scale murals.

Melvin said his work is "very accessible and representational," and consists of the use of many different painting mediums. The murals are usually bought by developers and architects for use in public sites.

Melvin has murals on permanent display throughout the country, and has been splitting his time this summer between his family, other projects and the Column.

"I will be here in fits and starts until the Column project is completed," said Melvin. He's already spent 30 days on the restoration so far. He will be here all of September and part of October as well. "It has ended up being a pretty busy summer," he noted.

Claire Dean, site manager for the Column project, explained the importance of having Melvin on the crew. "He understands painting scenes on a large scale," she said, "and he has perspectives and techniques that are crucial to making a painting read."

"Plus," she added, "his experience with Keim paints in his own work and knowledge of how to use them is absolutely invaluable."

Melvin said the Column restoration is, to him, a unique project in many respects. He usually does original work, however, the

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COLUMN COUNTDOWN

WEEKLY UPDATE ON THE ASTORIA COLUMN RESTORATION

Crews at the Astoria Column remain hard at work on the repainting process, buckling down even harder as they begin to see a light at the end of the tunnel, with less than two months to go before the painting is expected to be finished.

Thomas Melvin, muralist and technician for the project, hopes the work will be completed by mid-October. After the painting is finished, the entire mural must be waterproofed. "We're looking to unveil the completion around November 1," he said.

For now, work is progressing in a timely manner. Claire Dean, site manager of the column restoration project, said "everything is going extremely well." She added, "we are getting more and more excited every day-it's really coming together."

between the lines at the Astoria Column

Thomas Melvin, a muralist from Chicago, is lending his expertise to the restoration of the Astoria Column.

JEFFREY FOSTER
The Daily Astorian

THE DAILY ASTORIAN **NORTH COAST** *FRIDAY, SEPTEMBER 1, 1995*

Muralist: Painting between the lines

Continued from Page 1A

majority of the Column restoration consists of repainting the previous design. "I usually don't paint between the lines," he explained, "I invent them."

Another aspect of this project that Melvin found to be unique are the "grand and dramatic proportions" and the fact that the Column is not technically considered to be a single art piece. "The Column, with its spiraling narrative of history, was completely individual from the get go," Melvin said.

The reason Melvin became interested in the Column project is the same reason he became a muralist and artist. "I want to see artwork in the public venue," he explained. "It's so satisfying to see the pleasure other people gain from it."

Of the Column restoration, which Melvin hopes will be completed by Nov. 1, he said, "it has been a great project to work on, and the crew is wonderful." He is optimistic about the transformation of the Column's once weathered facade into a clear, detailed record of the area's historical events.

"I've immensely enjoyed seeing it come back to life again." He added that visitors to the completed Column may be surprised at all the new information that the paints have once more made visible. "There is so much going up that people have never seen before."

DAILY ASTORIAN
FRIDAY, SEPTEMBER 8, 1995

The Column Chronicles

By JENNIFER NARDINI
Of The Daily Astorian

Generations of Astorians have grown up with the vision of the Astoria Column imbedded firmly in their minds. Its presence, high on the hill, overlooking the town it has represented for almost 70 years, has become synonymous with the Astoria name. Even now, standing encased in a shroud of heavy plastic, most locals could describe its general features without a moment's hesitation. Not so many, however, would be able to recount the full tale that its winding bands have to tell.

It's not that locals and visitors alike haven't taken the time to learn about the story imprinted on the Column; more likely they simply can't see that high.

The mural, originally carved into paint layered over cement using a sgraffito technique, wraps around nearly the entire length of the 125-foot high monument. It consists of fourteen 25-foot long "cartoons," or scenes depicting important events in the history of the Northwest, according to Claire Dean, site manager of the Column restoration project.

The idea for the Column came about in 1926 when Ralph Budd, president of the great Northern Railway, decided to erect a monument as a testimony to the arrival of the railroad in the Northwest.

It was placed in Astoria, because that was where the rail line ended. "It was a statement that said, 'we're here!,'" explained Dean.

The scenes on the Column are depicted in chronological order, with the earliest event at the bottom, and the most recent at the very top. The stories that wind around in an upward slant begin even before whites came to the Northwest, with descriptions of American Indian cultures and lifestyles.

The Column mural goes on to tell of such historical events as the discovery of the Columbia River by Capt. Robert Gray in 1792, the arrival of the Lewis and Clark Expedition in 1805 and the arrival, and later, the demise by explosion of John Jacob Astor's Pacific Fur Company ship, Tonquin, in 1811.

The mural also chronicles the building of Fort Clatsop, and its later possession by the British, then the United States. The last, and highest scene details the coming of the railroad and the settlers that followed.

With all the experiences Ralph Budd must have encountered while building the railroad, why did he choose to place the history of Oregon upon this permanent monument? According to Thomas Melvin, a muralist

See Column, Page 12A

COLUMN SCENES

For those without a pair of binoculars handy, here are descriptions of each of the 14 scenes on the Column face. The earliest scene, No. 1, begins on the lowest part of the Column.

14. Coming of the settler and the railroad.
13. Fort Astoria returned to the United States, 1818
12. Fort Astoria sold to the British and renamed Fort George, 1815.
11. Pacific Fur Company ship Tonquin blown up at Vancouver Island, 1811.
10. Pacific Fur Company Overland Party arrives at Astoria, 1812.
9. Ship Tonquin arrives at Astoria, 1811. Building Fort Astoria.
8. John Jacob Astor's Pacific Fur Company Ship Tonquin sails from New York, 1810.
7. Lewis and Clark Expedition builds Fort Clatsop.
6. Lewis and Clark Expedition spends the winter of 1805-1806 on the Lewis & Clark River near Astoria
5. Lewis and Clark Expedition boiling sea water to make salt.
4. Lewis and Clark Expedition, first to cross the continent, arrives at Astoria, 1805.
3. Native American village on land now known as Astoria.
2. Discovery of the Columbia River by Captain Robert Gray in the ship Columbia, 1792.
1. Native wilderness.

Unwinding the tale

Mural traces history of Northwest

ANDY DOLAN — The Daily Astorian

Painters work on part of the Astoria Column earlier this week. The mural on the column depicts in pictures the history of the area including the arrival of Lewis and Clark, the building of Fort Clatsop, and the coming of the railroad to the area.

Column:

Official unveiling scheduled Nov. 1

Continued from Page 1A

who is currently working on the Column restoration, " The extent of the railroad's empire was in the Pacific Northwest and the Column was a gesture to the public there."

As the restoration crews continue to preserve the original portions of the mural where it still exists, and, as Dean puts it, "fill in the missing bits" where it does not, the scenes are beginning to come back to life and therefore, back into view.

Dean feels that the public will benefit from being able to recognize the full extent of the images on the Column, and understand their meanings. "Even though the Column is only 69 years old," she explained, "it is an important piece of local history." "Plus," she added, it's the history of the area as seen by the people's perspectives who built the Column."

Dean noted that "as a monument, the Column is a unique piece of architecture," saying, "as far as I know, it's the only one like it."

Dean hopes that when the restoration is complete, people will come out and take a new look at the Column that has been an integral part of their own personal history as residents of Astoria. "The Column is very much a part of this town," she remarked, "something the local people have been able to grow up with and become attached to."

The restoration efforts are slated for completion around mid-October, with an official unveiling tentatively planned for Nov. 1. Meanwhile, crews are working around the clock to make certain that the Column continues to stand, as the Astoria Column guidebook cites, "as a proper testament to those courageous settlers and the many events which occurred in the process of discovering a new land."

NORTH COAST FRIDAY, SEPTEMBER 8, 1995

COLUMN COUNTDOWN

WEEKLY UPDATE ON THE ASTORIA COLUMN RESTORATION

The Column restoration crew has lost three of its four student interns to the recent start of school, or to other internships they had to begin. Although the crew has shrunk, site manager Claire Dean says that the project remains right on schedule. "Everything is coming along fine," she said.

In order to fill the gaps left by the interns' departure, the crew has taken on a local painter. Roger McKay "is doing very well and is enjoying the work," said Dean. "He's taken to it like a duck does water!"

The crew has finished all of the background work on the Column scenes. Now, said Dean, a whole series of patches consisting of detail work remain. "The details that need completion are spread all over," she explained, "so we're tackling areas as they seem the most important."

DAILY A

FRIDAY, SEPTEMBER 15, 1995

Tricky trip = 164 stairs + 1-ton topper

By JENNIFER NARDINI
For The Daily Astorian

Jim Virgillo and Ken Yuill have a working relationship of historical proportions. The two Astoria Public Works employees were recently drafted from their regular city duties to do a 'monumental' task: taking parts of the top off the Astoria Column and transporting them, bit by bit, down the entire length of the structure.

The two senior utility technicians have been with the city for six years. They have been friends and partners for even longer. They worked side by side at the old Astoria Plywood Mill Corp. for 17 years. "We have a hand-in-hand relationship – we each understand how the other works," explained Yuill.

The two men have been involved with the Column since mid-summer. When restoration crews raised the scaffolding to begin the exterior painting of the monument, they were surprised by the amount of damage that the weather had done to the viewing area at the very top.

According to Yuill, there were hand rails and lights on the viewing walkway that needed to be taken down and replaced. The viewing tower itself was made of copper ribbing, wood and glass, much of which also needed to be restored or completely redone. Virgillo and Yuill also removed 32 foot-long metal studs that were holding the dome onto the rest of the structure because they were badly corroded. All the work that needed to be done "was not a part of the original restoration plan," said Virgillo.

The copper in the dome and the galvanized steel of the hand rail had been leaching out in the wind and rain until "the material was coming down the side of the Column, causing staining and further damage to the paintings," explained Yuill. Of the overall state of the viewing dome area, Yuill said, "It was all totally rotten." He added, "it was in pretty bad shape – no doubt about it."

Frank Preusser, technical advisor and coordinator for the Column restoration explained that his crews knew that there was some weathering at the top of the structure, but not to the extent that they later discovered. "We sort of knew about it in the early stages of planning, but it was not taken seriously enough," he said.

According to Preusser, the viewing dome and walkway could have remained in it's semi-precarious condition for another number of years without any major problems occurring. However, he noted, "we had the opportunity and with a $70,000 scaffolding up, we figured that now was the time to do it."

Although crews knew the dome area needed repair, nobody knew quite how to get the job done. Enter Virgillo and Yuill, who both have extensive experience as electricians, mechanics and in maintenance. "Our background is very diversified," explained Virgillo. "We are multi-skilled, and that helped us to deal with the project."

Yuill and Virgillo had to rely solely on their technical knowledge in order to tackle the complexity of the repairs, as they had no direction from others on how to proceed. "No one had plans,

See Workers, Page 11A

COLUMN COUNTDOWN

WEEKLY UPDATE ON THE ASTORIA COLUMN RESTORATION

The Column restoration crews are working their way to the top, and they're almost there. Work is currently being done on the 13th and 14th levels, according to Frank Preusser, technical advisor and coordinator of the project. He said that crews are finishing the levels so that more concrete and woodwork repairs can be made on the cupola (dome).

"All the wooden parts are being made new," Preusser explained, "but using the old techniques." He noted "the handrail is still in the design phase but we hope to have a final design by the end of the week."

Preusser said that all restoration work must be completed by Oct. 20. The following week, a water repellent will be applied. The week of Nov. 5, the scaffolding is set to be taken down, and the finished Column will finally be revealed to the public.

THE DAILY ASTORIAN NORTH COAST FRIDAY, SEPTEMBER 15, 1995

KARL MAASDAM — The Daily Astorian

Dennis Riggs of Thorsness Glass Shop removes one of the glass windows from the top of the Astoria Column earlier this summer. Restoring the viewing dome was not in the original restoration plans, but with the help of city workers Jim Virgillo and Ken Yuill, the dome also will be completely redone.

Workers: Ton of steel was carried down narrow stairway

Continued from Page 1A

or designs," said Yuill. "We just had to pick and choose as we went and go very carefully." "We were going cold turkey," added Virgillo, "coming up with our own game plans."

The two men single-handedly managed to completely dismantle the majority of the viewing dome and walk area. Any tools or other materials they needed had to be carried up all 164 stairs, then back again when they were finished.

The railing was broken down into smaller lengths, and Virgillo, Yuill and two other city workers stationed themselves in a 'block and tackle' formation down the length of the Column. "The biggest problem was the rail," noted Yuill. The railing pieces were placed into duffel bags and passed from hand to hand until the entire rail was on the ground. In all, the four men carried a ton of steel down the narrow stairway.

Virgillo and Yuill were a little apprehensive about the project in the beginning. "When we first got the call, I was not real enthusiastic about having to climb up all those stairs many times a day," said Virgillo.

Much of their work has to be done while standing on the scaffolding on the outside of the Column. "If we would've had to do the same thing without the scaffolding there," said Yuill, "you couldn't pay me enough to do it!"

Now that they've made a minimum of four trips a day up and down the Column off and on for the past month, both men are starting to warm up to the project.

"There's a lot of fascinating history here," explained Virgillo. "I can tell my grandkids that I had a place in it." He added, "not too many people have the opportunity to go to work every morning and do something for the community."

Virgillo and Yuill say that the restoration crews already at the Column have made them feel right at home. "They've been a real pleasure to work with," said Yuill. Virgillo agreed, saying, "They treat us like we're on the same plane – it's refreshing."

> ***'Some people think city workers don't do anything, but that's just not true. I'm here because I love Astoria and I feel I have something to contribute.'***
>
> **— Jim Virgillo**
> city worker assisting on Column restoration

Although Virgillo and Yuill realize the importance of this project, they stress that they are still employees of the city with many other jobs that need attention. Both say that they would not have been able to concentrate on the Column project without the help of the other city workers that took over many of their responsibilities.

"It wouldn't have been possible without the guys here filling in," said Virgillo. Because of that help, Virgillo and Yuill have been able to work on the Column as needed, except for a few emergency jobs here and there.

The Friends of Astoria Column are footing the entire bill for the viewing area repairs, from all materials to Virgillo and Yuill's wages. At this time, Yuill says he knows of no city money that has been expended on their part of the project.

Virgillo and Yuill want the community to know that they, along with the rest of the city crews, are hard at work everyday to make this area a better place to live. "Some people think city workers don't do anything," said Virgillo, "but that's just not true." He added, " I'm here because I love Astoria and I feel I have something to contribute."

Preusser agrees, saying, "Ken and Jim have been extremely helpful. Without the help of the Public Works Department and the City of Astoria, we wouldn't be where we are."

At the present time, Yuill and Virgillo are finished with their work at the Column. When the refurbished parts come back from the contractors, they will most likely be the ones who put it all back together.

While most people would balk at the idea of having to huff and puff up all those stairs for a second time, Virgillo and Yuill don't mind a bit. "We're going to do the best we can to leave everything a little better than when we found it," said Virgillo. He added, " I think that the citizens of Astoria will be pleased when they see it."

erected.
from which we work. The
affolding is approximately 130
way, when we climb from the
of the scaffolding we walk up
rung ladder.

This photograph was taken on July 22nd, 1926, during
the dedication ceremony. You can see the ring of
"scaffolding" used by Pusterla to originally paint the
Column. It was raised and lowered by ropes attached to
the platform at the top. You can also see that Pusterla
had only completed about one third of the painting when
when the Column was dedicated.
We hope to hold a rededication ceremony on July 22nd
1996 on the Column's 70th anniversary.

DAILY ASTORIAN

FRIDAY, SEPTEMBER 22, 1995

COLUMN COUNTDOWN

WEEKLY UPDATE ON THE ASTORIA COLUMN RESTORATION

The Astoria Column restoration crew is more than three-quarters finished with painting the 100-foot tower. The five-person team has reached the top two levels of the 14-level mural that tells the story of Oregon country as it winds up the column.

Claire Dean, site manager, said this week that about 20 percent of the painting and detail work remains to be completed on the 79-year-old monument. Then conservators will put on finishing touches, adjust colors where needed and make any necessary corrections before an Oct. 20 deadline.

By mid-October, five months after the restoration project began, the Column will be ready for 21 gallons of water repellent that have been ordered from the same German company that makes the special paints used on the concrete exterior.

Also this week, new stainless steel bolts were installed to hold the wood-and-glass cupola capping the Column that was removed for repair last week. Local shipwright David Green is fashioning curved wooden ribs to replace the old ones holding the dome's glass panels.

The crew will be joined by a sixth member, Dennis Haugh, a mural painter from Philadelphia and a colleague of muralist Tom Melvin. Haugh will help fill the gap left by the departure of four interns at the end of the summer.

Progress is continuing right on schedule despite warm afternoons that make for for hot, sticky work under the plastic tarpaulin that surrounds the column scaffolding. Workers keep the mood light with music ranging from Richard Wagner's operas to Santiago Jimenez' Tex-Mex tunes and with painter Roger McKay's animal noises, including his uncannily accurate sea lion bark.

ANDY DOLAN — The Daily Astorian

Pictured is one of the finished panels on the Astoria Column.

DAILY A

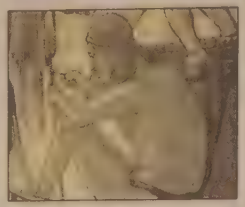
FRIDAY, SEPTEMBER 29, 1995

David Green, an Astorian shipwright, is commissioned to restore the ribbing of the cupola.

ANDY DOLAN — The Daily Astorian

COLUMN COUNTDOWN

WEEKLY UPDATE ON THE ASTORIA COLUMN RESTORATION



The restoration crew completed all of the basic inpainting on the column this week. The entire 14-layer mural is roughed in, and painters returned to the lower levels of the column for detail work and adjustments. The arrival of muralist Dennis Haugh brings the number of crew members to six. Also this week , they began stripping the thick layer of latex paint that covers the acanthus wreath around the base.

High winds made life interesting on the scaffolding that encases the column. The noise of the plastic tarp whipping on the metal frame – not to mention the slight shaking of the scaffolding – was disconcerting. But all agreed that this week's cool, wet weather makes better working conditions than last week's end-of-summer heat.

Shipwright turns landlubber to cap the Column

By CATHERINE HAWLEY
Of The Daily Astorian

David Green has an old-fashioned occupation in a modern world.

In a metal warehouse building on Warrenton's Main Avenue, he carries out the traditional tasks of a shipwright, a carpenter whose work is adapted to the curves of vessel construction rather than the predictable right angles of buildings on land.

At the turn of the century, dozens of shipwrights plied their trade in Astoria's big shipyards, but Green is just one of a handful remaining in the area today. Instead of building sea-going ships from raw timbers, Green mostly repairs, repaints and refinishes anything from fishing boats to sailboats.

And instead of working in a shipyard bustling with mastmakers, riggers, caulkers and finishers, Green toils alone in his Warrenton shop, with help from electric bandsaws, routers and sanders.

Green's skills, usually in demand from those who spend their time on the water, came in handy on land when the crew restoring the Astoria Column approached him with a job this summer.

The 16 curved wooden ribs and the base pieces that hold the glass cupola in place on top of the Column were weathered and deteriorating. Could Green make new ones?

Compared to building or repairing a wooden boat hull, replicating the frames was not a difficult request.

"These are simple," Green says. "But it's nit-picky work. I'm being a little more nit-picky than I usually am."

The first thing Green did was to take apart one of the wooden ribs after the cupola was disassembled and carried down from the top of the Column. Each rib, or frame, measures about 77 inches along the outer curve and is composed of eight pieces of wood. The pieces fit in three layers; the pieces in each layer are scarfed, or cut and joined by overlapping notches, and then the three layers are glued together.

The construction style, plus the need to match the grain, meant that Green had to have a deceptively large amount of wood, he says. He tracked down 250 board feet of Alaska yellow cedar from several suppliers to construct the frames and the wooden blocks that are bolted to the cupola base.

The original frames were made from Port Orford cedar, the choice material of boat builders throughout the early part of this century because of its long-lived durability in water. "But you can't get Port Orford cedar anymore," Green says. And there were some other differences in the raw materials available today compared with 1926, when the Column was built.

"When they made the originals, they had boards 2-feet wide," Green says. "You're not going to find that these days."

Green uses his eyes and 27 years of experience to duplicate the arc in each piece of wood. For him, the geometry of circles and segments of circles has become instinct rather than the product of labored calculations.

He's learned his craft by doing it, starting in 1968 at Astoria Marine Construction, a company whose roots extend back to the time when the city was a busy shipbuilding port.

In 1989, Green left to take on a six-month assignment from the Columbia River Maritime Museum: build a replica of a 1897 gillnet sailboat, the kind that were commonplace on the river until motors changed the fishing industry around 1915.

Like his counterparts from a century ago, Green transformed two-dimensional drawings into three-dimensional reality. "That was fun," he says. "That was the epitome of being a shipwright."

Though the Column project isn't quite as challenging as the gillnet sailboat, it is another chance for Green to help preserve local history. When the Column reopens this fall,and for decades to come, visitors who climb the 164 steps to the top will look up to see Green's handiwork.

"If anything's off, if the pieces don't fit and there's a gap at the edge, people will say, 'Hey, look at that,' " Green says. "And they'll know that's me."

THE DAILY ASTORIAN NORTH COAST FRIDAY, SEPTEMBER 29, 1995

DAILY A
FRIDAY, OCTOBER 6, 1995

Photographer works to keep Column in print

By CATHERINE HAWLEY
Of The Daily Astorian

When conservators set out to restore the Astoria Column to its original appearance, they had a problem: They didn't have a very good idea of what the Column looked like originally.

After almost 70 years, time and weather had almost entirely worn away the paint of the historical mural winding up the Column's side. Few photographs or written documents were available to guide muralists who wanted to reconstruct the artwork as faithfully as possible.

Two valuable photographs, one taken upon the Column's completion in 1926 and another taken in 1936, show the then-vivid mural from top to bottom – but only on one side.

Not to mention, Site Manager Claire Dean says, "All the pictures from that era are in black and white, and we're working in color."

Nor did the restoration crew have much paperwork such as past maintenance reports or purchase orders that might indicate how old some of the damage was or what steps were taken to try to repair it. Past caretakers simply did not maintain records with eye to their future value, Dean says.

"They didn't write down what they did, much less take pictures of it," she says.

Records won't be a problem the next time the Column needs work. Careful documentation, both written and graphic, accompanies every step of the restoration process taking place this summer and fall.

And when the conservators depart in about a month they will leave behind an extensive archive of photographs and written reports that will be carefully preserved.

A local photographer is playing a role in the important task of chronicling the restoration of the Column. Jim Stoffer doesn't take the black-and-white and color photographs showing progress the restoration crew has made in the past five months. But he does process the prints using a method specially designed to preserve the images intact for years to come.

In the darkroom of his studio in Astoria's Alderbrook neighborhood, Stoffer removes a 16-by-20-inch print from a bubbling, water-filled glass case resembling a small aquarium, complete with filter.

The archival print washer is designed to wash away all traces of the chemicals used to develop the film. The print, a black-and-white picture of muralist Tom Melvin working on the Column cupola, will be left to dry on nylon screens that are frequently cleaned to remove chemical residue. The print and its negative will be stored in acid-free paper and boxes.

"A lot of archival processing is

See Column, Page 2A

ANDY DOLAN — The Daily Astorian

Jim Stoffer has special equipment in his darkroom for archival processing that preserves photographs of historical value. His current project is to process prints showing the restoration of the Astoria Column.

Column: Captured for future

Continued from Page 1A

making sure that the prints aren't contaminated by tiny amounts of chemicals left on the surface," says Stoffer, who has worked with Melvin on other historical restoration projects, most recently a Louisiana paddlewheeler.

A tiny grain of unexposed silver salt left on the print over time will darken and blot out the image, he says,

The archival method Stoffer uses doesn't vary greatly from regular photo processing. It depends mainly on the print washer, the nylon drying screens and painstaking, laboratory-style attention to detail.

In fact, documentation in general consists of meticulous, sometimes tedious attention to detail, Dean and Project Director Frank Preusser say. Modern-day conservators stress the importance of documentation, but it tends not to be the fun part of a restoration project. The trick is to keep track of enough information to give future caretakers a clear idea of how decisions were made and how work was done without bogging down in so much detail that progress on the project is slowed.

Every day, each member of the Column work crew uses a felt-tip pen to shade in an area on an 8-by-10-inch photo encased in a plastic sleeve. The shaded area, initialed and dated, corresponds to the work completed by each individual that day.

In the short run, the shaded photos as well as time cards and daily progress reports make the crew accountable to Friends of the Astoria Column, which is paying for the work.

In the long run, the paperwork will become part of an archive that will be used for research as well as maintenance. The archive will include a series of color photographs showing all sides of the completed Column. Documents going into the archive will include baseline reports on such things as the condition of the Column concrete; newspaper and television reports about the restoration; and memos, letters and faxes that preceded the actual work.

Two identical sets of the archives will be compiled. One will stay in Clatsop County and the other will be stored in another location, perhaps the Oregon Historical Society in Portland, to protect against loss caused by fire, flood and even the effects of air pollution.

"To some people it may seem over the top," says Dean. "But it's not until there's a mistake that people realize how valuable it is."

COLUMN COUNTDOWN

WEEKLY UPDATE ON THE ASTORIA COLUMN RESTORATION

After finishing the bulk of the painting last week, restoration crew members have finished the detail work and are now making adjustments to color as needed on various parts of the column.

A couple of crew members are using hot air guns and chemical strippers to remove the thick layer of white latex paint that covers the acanthus wreath at the column's base. It's a time-consuming job that requires workers to wear filtration units to protect their lungs from the heat, the old paint and chemical fumes.

Project director Frank Preusser is working on column's egg and dart decoration. Preparations are being made to reassemble the cupola and paint and repair the observation platform at the top.

STORIAN

Crew undaunted by tarp-flapping winds

KARL MAASDAM – The Daily Astorian

Mike Balesky top and Aretta Christie strip paint from the acanthus wreath at the base of the Column. The process involves using chemicals, heat and scraping to remove the latex paint.

14th & NIAGARA

1995

COXCOMB Hill ROAD

FRONT SIDE

FACING WEST

BACK SIDE

FACING EAST

DAILY A

FRIDAY, OCTOBER 13, 1995

COLUMN COUNTDOWN

WEEKLY UPDATE ON THE ASTORIA COLUMN RESTORATION

Despite stormy weather earlier this week – including high winds that ripped a 20-foot gash in the plastic tarpaulin that covers the scaffolding – restoration efforts are still on schedule at the Astoria Column.

Site manager Claire Dean arrived at the column Tuesday morning to find a corner of the tarp snapping in 40-mph winds and exposing part of the newly repainted mural to the driving rain.

A crew from the city public works department helped the five-member restoration team resecure the tarp to the metal scaffold and patch the gash, which ran the height of the top three stories of scaffolding. Dean praised the city crew for their help. "We're very grateful to the city," she said.

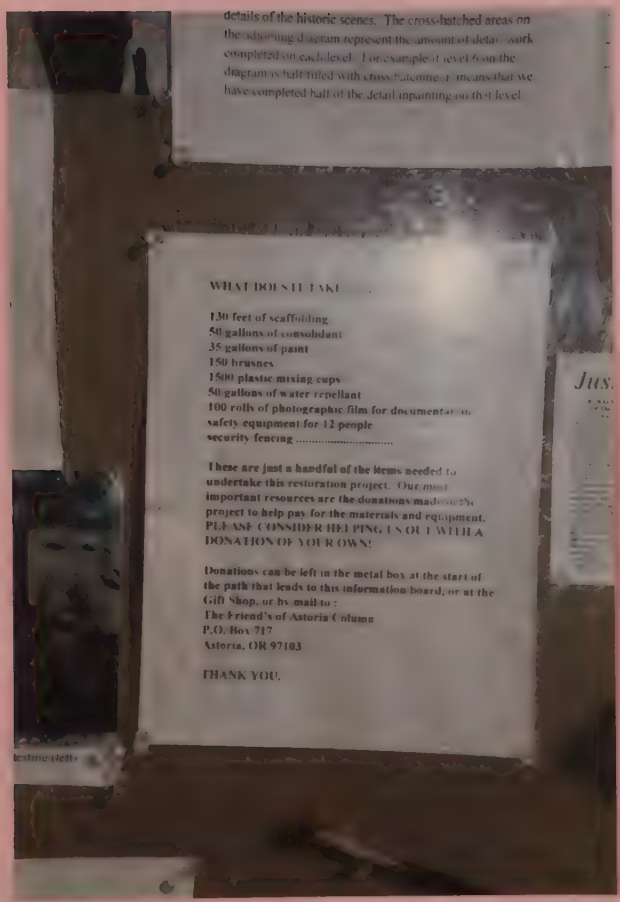
The tear let in some rain, but the water caused no damage to the column.

A restoration crew of five – including the addition of Mike Balesky of Seaside – continues to adjust details, paint the egg and dart decoration, and strip latex paint from the acanthus wreath at the column's base.

Wind poses the biggest threat to the column, but cold and rain make miserable conditions for the workers, who say they have gained new appreciation for the travails of Meriwether Lewis and William Clark.

DAILY A

FRIDAY, OCTOBER 20, 1995



Column gets

COLUMN COUNTDOWN

A WEEKLY UPDATE ON THE ASTORIA COLUMN RESTORATION

Painters are touching up drips, correcting colors and other small details on the Astoria Column in preparation for the application of water repellent, which will begin the middle of next week.

Colors are adjusted to fit the limited palette of gold, brown and off-white that was used by the original artist, Attilio Pusterla, in 1926, says muralist Tom Melvin.

On top of the column, workers are installing the new cedar ribs made by Warrenton shipwright David Green to hold the glass cupola.

The finial, or spire, is on its way, and the glass will be installed shortly before the unveiling in November.

Before water repellent is applied, the restoration crew will also finish the egg and dart decoration at the column's top and paint the lettering band on the viewing platform.

The water repellent – made by Keim, the same German company that

a few last-detail touch-ups

ANDY DOLAN — The Daily Astorian

Seen from below, new cedar ribs curve over the top of the Astoria Column. The ribs and base pieces were made by David Green of Warrenton from Alaska yellow cedar .

makes the paint used for restoring the mural – will require the workers to wear carbon filter masks while they apply it with brushes.

Application will take about a week, then no work will be done for about another week while the material cures.

Scaffolding will come down the first week of November, replaced by a drape of parachute cloth so that no one gets a peek at the completed column.

For the public, that will have to wait until an unveiling ceremony on Sunday, Nov. 19.

DAILY ASTORIAN
FRIDAY, OCTOBER 27, 1995

Like water off a column's back

ANDY DOLAN -The Daily Astorian

Mike Balesky and John Goodenberger wear respirators while applying a water sealer to the column Thursday.

By CATHERINE HAWLEY
Of The Daily Astorian

Just in time for winter storm season, crew members are applying two coats of water repellent to the Astoria Column's restored mural.

The repellent is applied by brush, one coat right after the other. The three crew members working with the repellent use vertical brush strokes on vertical figures in the mural, horizontal strokes on horizontal figures, and so on – going with the grain, so to speak, crew member John Goodenberger says.

Frank Preusser, project director, says the advantage of this water repellent is that it will dry flat without altering the colors of the mural. The repellent is not a complete seal; it will permit the concrete of the column to breathe, expanding and contracting slightly with changes in the weather to prevent cracking.

The repellent should last five to eight years before reapplication is needed, Preusser says. Then city workers will use a crane with a cherry picker basket and sprayers to reapply the repellent.

Because the water repellent is volatile in an enclosed space, crew members must wear carbon-filter masks to protect their lungs while they work.

THE
DAILY ASTORIAN
Founded in 1873

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OPINION TUESDAY, OCTOBER 31, 1995

The restored Column heralds Astoria's rebirth

If you have been following our Friday feature "Column Countdown" since June you know that the restoration of the Astoria Column is almost at the finish line. There will be a lot of credit to hand out. The professional expertise on display in our weekly updates has been phenomenal. Chief among the restoration professionals has been project director Frank Preusser and the muralist Tom Melvin. And volunteers such as the Warrenton shipwright David Green.

Beyond the cadre of artisans on the scaffolding at the Column, this project marks the success of a new group and a new generation of Astorians who have not been content to watch their city succumb to atrophy. The restoration's godmother has been former Mayor Edith Henningsgaard Miller. Her zeal gave birth to the Friends of the Astoria Column which has raised the funds for this project.

It is important to mark and praise this new spirit in our community. It is the same spirit that has led systematically to the proposal of a new aquatics center. The nascent Astoria Children's Museum is another manifestation of its optimism. One of its larger achievements has been the new Clatsop County Fairgrounds.

The key element in this new spirit has been an unwillingness to accept the inertia of the past. If anything has kept Astoria from reaching its vaunted potential it has been an inertia that was content to accept "no" for an answer. This inertia that inhibited and scoffed at dreaming and speculation.

Virtually every leader in history has known the importance of small successes. Restoration of the Astoria Column is hardly a small success. But its importance in jump-starting Astoria's spirit cannot be underestimated. The Column is a symbol of this place, and it is a singular symbol that stands for our place in American history and global voyages of discovery.

Its restoration announces our city's rebirth.

DAILY A

FRIDAY, NOVEMBER 3, 1995

COLUMN COUNTDOWN

WEEKLY UPDATE ON THE ASTORIA COLUMN RESTORATION

As the unveiling date approaches for the Astoria Column, workers are putting the Column's pieces back together after nearly six months of restoration work.

This week the finial – the 4-1/2-foot decorative spire that tops the Column – was installed above the cupola. The finial was made by Washington artist Jack Davis, a copper spinner from Tacoma.

Workers are installing the curved glass sections of the cupola that were removed last spring at the start of restoration. They are also preparing the viewing platform for a new railing – railing that won't actually be installed until after the Nov. 19 unveiling ceremony.

Some other tasks will also wait until later this month. For instance, the footings of the scaffolding prevent the crew from painting all of the acanthus wreath that rings the base of the column.

Scaffolding will stay up for another week or so while the water repellent applied continues to cure. Before it comes down, the U.S. Coast Guard will drape the Column in parachute cloth so that the finished column remains hidden from public view until Nov. 19.

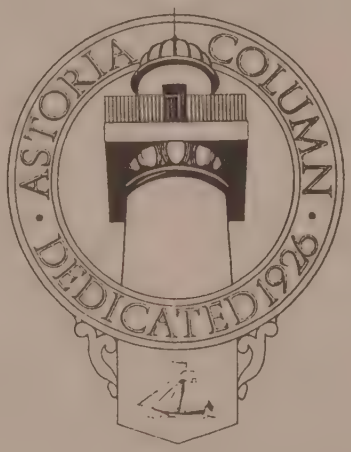
David Green polishes the copper finial at the top of the Astoria Column Thursday under a clear blue sky. The top layer of scaffolding will come down next and then the glass for the cupola will be put in place.

ANDY DOLAN — The Daily Astorian

THE DAILY ASTORIAN **NORTH COAST** FRIDAY, NOVEMBER 17, 1995

A MONUMENT OF HISTORIC PROPORTIONS

Unveiling & Introducing The New Astoria Column



Join with The Community in Celebrating
an important and long-awaited moment in
Astoria's History

Sunday, November 19, 1995
1:00 p.m.
The Astoria Column
Coxcomb Hill
Astoria,Oregon

Parking at Astoria Middle School from 11:30 a.m.
Shuttle service to and from The Column

DAILY ASTORIAN

FRIDAY, NOVEMBER 10, 1995

COLUMN COUNTDOWN

WEEKLY UPDATE ON THE ASTORIA COLUMN RESTORATION

Astoria Column workers are trying to reason with the storm season, with unveiling ceremonies a little over a week away.

High winds Monday and Tuesday ripped big holes in the plastic tarp around the the Column. Worse, the wind battered the metal scaffolding against the Column's surface, scraping some paint off the restored mural.

City crews helped vent the plastic on the remaining sides of the tarp to let the wind blow through and keep the scaffolding from moving. Even so, the metal framework is visibly bent near ground level and the whole structure has shifted about one foot from the south, said Dick Thompson of Friends of the Astoria Column.

Column workers have had to cope with storm damage three times before this week. Each time, artists repainted the mural in spots where the image was worn away.

This time, however, the repairs will not hold up as well because water repellent, applied two weeks ago, penetrated the surface of the paint and plaster on the Column. The new, unprotected paint on the repaired areas is more vulnerable to damage in the future, says John E. Goodenberger, historic building consultant.

Those repaired areas have been documented so that caretakers can monitor them closely in the coming years.

Aside from damage control, workers have managed to make progress on other tasks. Wooden doors, architectural reproductions of the original 1926 versions, were installed at the top and bottom of the stairwell by Aurora Colony Woodturning. "They look very Italian," Goodenberger says.

The glass dome is in place at the top of the Column and the copper finial, or spire, has already started to tarnish in the wet November weather.

The U.S. Coast Guard is making a giant parachute-cloth drape to cover the Column when the scaffolding comes down early next week. The cloth will remain in place until Sunday, Nov. 19, when the Column is officially unveiled.

Column two-step

John Goodenberger holds a crosspiece of the Astoria Column's scaffolding while Dretta Christie gives it a good kick. The two were working on the final photodocumentation Thursday while the rain came and went. The past few days the wind has been a major player in the final hours leading to the completion of the Column.

ANDY DOLAN — The Daily Astorian

DAILY ASTORIAN
FRIDAY, NOVEMBER 17, 1995

Dedication pays off as Column sheds its shell

By CATHERINE HAWLEY
Of The Daily Astorian

Church bells will ring, cannons will fire, and helicopters will soar overhead when the public gets its first good look at the restored Astoria Column on Sunday.

The 1 p.m. unveiling ceremony will celebrate the return of the Column to public view and honor the people whose skill, money and effort made restoration possible.

When last we saw the Astoria landmark atop Coxcomb Hill, it was a dingy gray tower, showing its 69 years of age but very little of the historical mural that once wound around its surface.

Six months ago, the 125-foot Column disappeared beneath scaffolding and plastic tarpaulin as artists and craftsmen from Clatsop County and around the country converged to bring the Column back to its original 1926 glory.

It will reappear in a dramatic fashion. Those who arrive Sunday will find the Column draped in parachute cloth. At the given moment – after music and speeches have raised anticipation to appropriate levels – the cloth will drop away, revealing the revived monument.

Just about everyone who has worked on the Column or helped plan and raise money for the project is excited about Sunday's unveiling ceremony.

Conservator Frank Preusser of Los Angeles and the artists who painstakingly recreated the Column's sgraffito mural – weather had worn away more than three-quarters of it – will be recognized during Sunday's ceremony. People from public and private entities that coordinated the restoration will also be honored.

The private, nonprofit group that spearheaded the restoration, Friends of the Astoria Column, has spent 10 years organizing and raising $800,000 for the project. The City of Astoria also worked closely on the restoration of its most prominent landmark.

But as the scaffolding came down from the Column this week, you probably couldn't find two people more eager for Astoria to see the restored monument than Dick Thompson and Billy Hall.

Other members of Friends of the Astoria Column called Thompson and Hall their liaisons to the team of conservators and to the many other workers performing tasks at the Column this summer.

Hall and Thompson call themselves Dumb and Dumber.

"We called ourselves that right from the get-go," Thompson says. During their daily visits to the Column, Thompson and Hall served as general contractors, go-fers, local historians and amateur art critics.

They racked up thousands of miles on their pickup trucks, climbed up and down the Astoria Column scores of times and awakened in the middle of the night to ponder logistical puzzles posed by aspects of the restoration work.

Hall drove to Portland every time a shipment of the special paint used by the conservators arrived from Germany. He wrangled with customs officers over the duty payment – as a nonprofit group, Friends of the Astoria Column was exempt from paying duty, but Hall had to convince customs officials of this just about every time.

When the cupola atop the Column turned out to be in desperate need of replacement – before work started experts had thought a good cleaning would suffice – Thompson and Hall lined up local craftsmen to do the work.

The two men drew on professional contacts formed over their long careers in Astoria. Thompson and his brother owned Astoria Granite Works for more than half a century; Hall was a State Farm insurance agent for 32 years.

Thompson and Hall said they amazed the conservators – many of whom have worked on historical restoration projects around the world – by finding every kind of skilled worker the Column ever needed, from shipwrights to sheet metal fabricators.

"All the local artisans and technicians were fantastic," Thompson says. "We have such expert craftsmen here."

The Column project also inspired generosity among local businesses, Hall says. "We didn't ask for a dime," he says. "But a lot of times when we said this is for the Column, they'd charge us less, or if they didn't charge us less they'd make a donation."

See Column, Page 3A

CELEBRATION STATS

What: Unveiling of the restored Astoria Column

When: 1 p.m. Sunday

How to get there: No vehicles will be permitted on the road to Coxcomb Hill, so take the shuttle from Astoria Middle School's parking lot, 1100 Klatskanine Ave. The shuttle will make round trips beginning at 11:30 a.m.

Schedule of events: After opening remarks from Astoria Mayor Willis Van Dusen and Jordan Schnitzer, president of Friends of Astoria Column, a signal will be given to release the parachute cloth draping the Column. At the moment the Column is revealed, Coast Guard helicopters will fly overhead, a cannon will fire a salute, ships and boats in the Columbia River will sound their horns and church bells will ring throughout Astoria.

Can we climb to the top?: You'll have to wait a little longer for that. The platform at the top doesn't have any railing – the old metal ones were found to be dangerously deteriorated. New railings are being manufactured and should be in place by the first of the year.

ANDY DOLAN — The Daily Astorian

Members of Portland-based Safway Scaffolds bring down pieces the artists have used as a foundation for seven months. The Astoria Column will be unveiled this Sunday.

Column: Duo 'proud of labor of love'

Continued from Page 1A

The two men also got to know the conservators and interns working on the mural – who cheerfully called out, "Here come Dumb and Dumber!" every time Hall and Thompson showed up – and followed their progress, sometimes persuading the artists to make small changes when they felt that some part of the new painting strayed from Attilio Pusterla's original work.

Decades of service with Astoria's park board and then Friends of the Astoria Column have made Hall and Thompson as knowledgeable as just about anyone about the monument's history and design.

They like the Column's "neat little secrets" but say the best part of the Column project has been the way it has brought together many different people in Astoria.

"We're absolutely proud," Hall says. "It's a labor of love."

"The whole thing couldn't have come through without a city like Astoria," Thompson says. "Honest to Pete. It makes a guy proud to live here."

Dick Thompson and Bill Hall anxiously await the unveiling of the Astoria Column on Sunday. The two have volunteered countless hours of work on behalf of the city of Astoria.

ANDY DOLAN – The Daily Astorian

THE DAILY ASTORIAN **FRIDAY EXCHANGE** FRIDAY, NOVEMBER 17, 1995

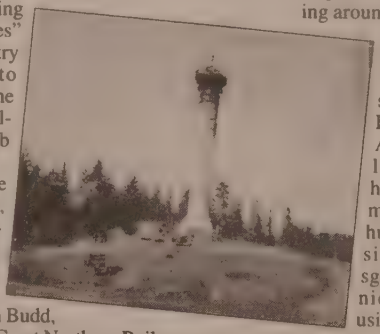
69 years ago, Astoria dedicated its centerpiece

Calvin Coolidge was in the White House. Clara Bow graced the silver screen. Brave women bobbed their hair and brazen women wore trousers.

Headlines carried the latest news of Aimee Semple MacPherson, a hugely popular evangelist who disappeared from a California beach and was believed drowned until she popped up months later in Mexico, claiming she was kidnapped.

In Astoria, a new Piggly Wiggly grocery store opened on 32nd and Franklin streets, the Oregon Coast Artillery at Fort Stevens suffered an outbreak of smallpox, and famous Hollywood director Cecil B. DeMille announced he would film his new movie, "The Yankee Clipper," at the mouth of the Columbia River.

And for the annual Founders Day celebration in July, two trains carrying a "world notables" on a cross-country tour arrived to help dedicate the new Astoria Column on Coxcomb Hill.



Leader of the historians, artists, writers and businessmen of the Columbia River Historical Expedition was Ralph Budd, president of the Great Northern Railroad, which was helping to pay for the monument commemorating settlement of the West.

Unfortunately, the mural winding around the column was not quite done for this occasion, though Italian artist Attilio Pusterla pushed himself as much as humanly possible. The sgraffito technique he was using to depict the history of the North Coast, from the exploration of Capt. Robert Gray to the arrival of the railroad, was time-consuming and would take a couple more months to finish.

Despite that hitch, a crowd of thousands assembled for the noon ceremony in cool weather under cloudy skies. They listened to speeches recounting the story of Lewis and Clark and comparing Astoria to New England's Plymouth Rock. Mrs. Richard Aldrich, a descendent of John Jacob Astor, spoke, and President Coolidge's secretary of state sent a congratulatory message.

Afterward, members of the expedition were treated to a baked salmon dinner and "fraternized with Astorians" before they boarded the train to Longview to dedicate a new bridge over the Cowlitz River.

Friends of
Astoria Column

Step
Donor

#120

Friends of
Astoria Column

Step
Donor

#120

Friends of Astoria Column Cordially invite you
to join with the community to celebrate an
important and long-awaited moment
in Astoria's history

A MONUMENT OF HISTORIC PROPORTIONS

Unveiling & Introducing The New Astoria Column

Sunday, November 19, 1995
1:00 p.m.

The Astoria Column
Coxcomb Hill
Astoria, Oregon

Reception
2:00 p.m.-4:00 p.m.
Columbia River Maritime Museum
Astoria, Oregon

Parking at the Museum 12:15 p.m.
Shuttle to & from The Column

RSVP 325-4530
325-8778

DAILY A
MONDAY, NOVEMBER 20, 1995

It's a wrap - The Column's back

With the crash of a cannon, Astoria gets first look at renovated Column

By CATHERINE HAWLEY
Of The Daily Astorian

Mother Nature tried to beat Astorians to the punch when the newly restored Astoria Column was unveiled Sunday.

Wind tugged at the parachute-cloth drape over the Column and loosened a top corner, teasing the crowd with a glimpse of the brown-and-tan mural they weren't yet supposed to see.

Astoria Mayor Willis Van Dusen hustled through the last introductions and "thank yous" of the opening program as the parachute cloth flapped louder behind him.

"Hurry up, let's get going," Van Dusen said, motioning Edith Henningsgaard Miller, Michael Foster and Jordan Schnitzer to stand with him at a mock T-handled detonator in front of the podium.

The four slowly lowered the handle to the theme from "2001:A Space Odyssey" played by the Astoria High School stage band.

Then a cannon boomed. The drape billowed and dropped part way down the Column before sinking all the way to the ground.

"Beautiful! Oh, it's beautiful!" a couple of people called out as the crowd clapped and cheered. A Coast Guard helicopter rumbled overhead, drowning out the church bells and ship horns sounding in the city below.

Then the people of Astoria stepped forward to get a closer look at the results of a $700,000, six-month renovation of the city's most prominent landmark.

Now clearly visible curling around the 125-foot tower is the mural depicting the story of European settlement of the West, as originally painted by Italian artist Attilio Pusterla when the Column was constructed in 1926.

Most people at Sunday's unveiling had never before seen the mural's detail – the rigging of Capt. Robert Gray's ship, a trader's fur cap, the canvas of covered wagons – or been able to read the lettering band that winds beneath the 14 scenes.

Decades of harsh weather and deterioration wore away almost all of the pictures. For years, visitors to the Column saw only a gray concrete shaft dappled with patches of peeling paint.

See Column, Page 7A

VIEW ON THE HILL

'I'm very thrilled at the attendance here. I'm thrilled at the art execution.'

— **Edith Henningsgaard Miller**
former mayor of Astoria

'It's the greatest thing since sliced bread. Incredible. We came up six months ago, (and we're) just in awe waiting for it to open. It's well worth the wait and well worth the money.'

— **Tal Gohl**
Astoria

'Beautiful! Oh, it's beautiful!'

ABOVE: Several hundred people came by bus and foot to see the Astoria Column unveiled after a six-month, $700,000 restoration. The historic mural depicts the settlement of the West.

LEFT: Sheryl Ohler gets an up-close look at the newly restored Astoria Column Sunday. Ohler exclaimed, "It's great, I've never been able to see the pictures before. It's beautiful."

Photos by Andy Dolan of The Daily Astorian

THE DAILY ASTORIAN • MONDAY, NOVEMBER 20, 1995

Blustery winds threatened to uncover Column

By CATHERINE HAWLEY
Of The Daily Astorian

The wind was the enemy for Rich Dubois and other people trying to cover the Astoria Column with parachute cloth before Sunday's ceremony.

Every time DuBois, a U.S. Coast Guard aircraft maintenance officer at Air Station Astoria, got a band of helpers together to hoist the drape over the Column, the wind wreaked havoc, turning yards and yards of cloth into a giant sail.

After being blown away Friday and again Saturday morning, Dubois seized a last chance Saturday at sundown. He climbed the tower with John Goodenberger and Roger McKay, local artists who had helped with the restoration, and Goodenberger's brother, Todd Steinberg.

Down below, Billy Hall and Dick Thompson, members of the Friends of the Column's board of directors, and a couple of Astoria High School students from the cross-country team that Goodenberger coaches helped keep the cloth moving up smoothly.

Dubois, McKay, Steinberg and Goodenberger spent more than four hours on the viewing platform – which is still missing its railing – slowly hoisting the sewn-together parachutes up the sides of the Column.

After each pull, ropes had to be tied off as the four made sure the parachute cloth was progressing evenly on all sides. Though the drape contains more than 300 pounds of cloth, it wasn't weight that slowed them down; it was friction, Dubois said. The cloth dragged across the surface of the Column. "It was like two Velcro pads rubbing across each other," Dubois said.

The job wasn't finished until about 10:30 p.m. but the timing was right – the wind sprang up again Sunday morning and soon started pulling at the drape.

Mitch Mitchum, Astoria public works director, says Dubois deserves a Purple Heart medal for his work Sunday. As Dubois crouched on the viewing platform preparing to cut the ropes, he dropped his knife and cut his finger retrieving the blade before it fell to the ground

Dubois saved the knife and cut the ropes.

'It's beautiful. It just gives a different feel to the whole area right here and I would hope that other people, other places would want to see that and come to visit. It's pretty special.'

— The Rev. John Wecker
Astoria

'I think it's absolutely fabulous. It's a real boost for the community. It will be one more milestone in the forward-looking development of Astoria.'

— John Wubben
president, Clatsop Community College

'It's breathtaking to think there's that kind of talent around that can restore the Column to its original.'

— Madora Bahr
commander, Clatsop Post 12 American Legion

Unveiling capped years of intensive efforts

THE DAILY ASTORIAN • MONDAY, NOVEMBER 20, 1995

Column:

From kids to corporations, fund raising took eight years

From major grants worth tens of thousands of dollars to pennies collected by schoolchildren, the Astoria Column restoration project was paid for almost entirely with private funds.

The Friends of the Astoria Column first formed as a nonprofit organization in 1988 and soon began to raise money, knowing that restoration would cost several times more than the Column's 1926 construction price of $27,000.

The Friends' biggest local fund-raiser was the "Step On It" campaign, in which each of the Column's 164 steps was symbolically sold for $1,000. Many people attending Sunday's unveiling wore badges identifying them as step donors.

The Meyer Memorial Trust provided a $250,000 challenge grant, which was met through local fund-raisers and a donation from the City of Astoria. The Column restoration project also garnered grants from other foundations, ranging in size from $50,000 to $2,500.

Astoria's German sister city, Walldorf, contributed $5,000, which was matched by Walldorf's German-American Friendship Society.

The Friends held a golf tournament at Astoria Golf and Country Club, cocktail parties in Portland and a road race on the Fourth of July to raise money for their project.

Children in Astoria schools filled cardboard banks shaped like the Column with all the change they could collect in the "Coins for the Column" campaign.

After work got under way this summer, the City of Astoria spent about $5,000 on the restoration, mostly on wages of public works employees, said Mitch Mitchum, Astoria's public works director. That figure will rise a bit more as payroll costs are calculated from this fall, he said.

Friends of the Astoria Column spent about $620,000 this summer on the restoration, said Ruth Shaner, the group's treasurer. That's right on target for the amount budgeted and even includes some unexpected expenses incurred for the replacement of the glass cupola on top, Shaner said.

About $80,000 has been set aside for landscaping to be completed later Coxcomb Hill, Shaner said.

Though the restoration was achieved through hundreds of hours of planning and fund-raising, the Friends are not stopping there. The group is already working on its next goal: an interpretive center with restrooms, a gift shop and a replica of the Column featuring interpretive descriptions.

Such a center is in early stages of planning and is expected to cost about $300,000.

Continued from Page 1A

Jordan Schnitzer was one visitor who was saddened by that sight.

A Portland businessman who grew up visiting Seaside and then Gearhart, Schnitzer was especially troubled because the North Coast played a significant part in his family's success story. His grandfather Sam Schnitzer, a Russian immigrant in the early 1900s, began his American life in Astoria by gathering rags to sell to a Portland buyer.

For Jordan Schnitzer, the Astoria Column was a symbol of the hope and possibilities that inspired his grandfather and other immigrants – and this symbol was falling apart.

"It hurt me, as I think it hurt all of you (here) and across the state, to see the state the Column was in," Schnitzer told the crowd Sunday.

Schnitzer joined forces with Edith Henningsgaard Miller, then Astoria's mayor who already was spearheading a group of Astorians concerned about the local landmark. The Friends of the Astoria Column formally incorporated as a private, nonprofit organization and slowly raised hundreds of thousands of dollars while consulting with conservation experts on how to best to bring the Column back to its original glory.

A call to the J. Paul Getty Museum in Malibu, Calif., led the Friends to Frank Preusser, a world-renowned conservator whose previous work included projects in Egypt, Cambodia and his native Germany.

Preusser laid out a restoration plan for the Astoria Column, a rare architectural specimen featuring a pictorial frieze etched in its concrete surface. Special mineral-based paint would be used to recreate the mural, using as guides old photographs and traces of the sgraffito lines etched on the Column.

A water repellent that permeates the mural's surface would help protect the revived work from the ravages of time and weather. Just as important, every step of the restoration would be carefully documented as a reference for future maintenance work.

Artists from around the nation and the world joined with local talent to work on the Column this summer and fall. More than a dozen painters and interns helped recreate Pusterla's mural, working for six months on scaffolding in conditions ranging from stifling heat to gale-force winds.

Most of them returned Sunday to see the result of their effort. Even though they saw the scenes taking shape while they worked close up on the scaffolding, most of the artists viewed the entire finished Column for the first time along with the people of Astoria. They stood together and tossed confetti into the air at the moment of the unveiling.

ANDY DOLAN — The Daily Astorian

The waiting seemed to be the hardest thing.

"It's wonderful," said Tom Melvin, a muralist from Chicago who worked on the Column. "It has a nice overall patina and a uniform palette. The parts that we thought would be too bright aren't too bright at all.

"Of course," he said. "We were ultra-critical."

The people who came to Sunday's ceremony expressed their approval to the artists who worked on the restoration, shaking their hands and using words like "gorgeous."

About a thousand people flocked to Coxcomb Hill for the unveiling, according to estimates from the city of Astoria. They included children, who sprawled on the grassy sloped in front of the column, and older Astorians, including Ebba Wilks Brown, who attended the first column dedication in 1926.

Many residents rode the free shuttle from Astoria Middle School, but lots of people took advantage of dry, cool weather to walk up Coxcomb Drive or hike one of several trails on the hill. Hardy bicyclists pedaled up the steep incline – on- and off-road.

People took pictures with their cameras and videorecorders and peered through binoculars at the details of the mural.

Before the unveiling, they pressed close in a semicircle around the west end of the grass as Mayor Van Dusen hastened to bring all the speakers to the podium before the wind tore the wrapping off the Column.

Bill Wyatt, native Astorian who is now Gov. John Kitzhaber's chief of staff, said he was glad to see many children Sunday. Because of the restoration, the Column would continue to hold a bright spot in the memories of children who grow up here, he said.

"I remember the first time I saw it and the first time I climbed it, and I'm sure a lot of you are the same way," Wyatt said.

U.S. Rep. Elizabeth Furse, forced to continue working on the nation's budget impasse in Washington, D.C., sent a letter that was read by her husband, John Platt.

Heather Swanson, Astoria High School junior, read Stephen Spender's poem "I Think Continually of Those Who Were Truly Great" and thanked Schnitzer and the Friends of the Astoria Column on behalf of the youth of Astoria.

There were laughs when Schnitzer presented Mayor Van Dusen with a model of the Column refashioned as a giant advertisement for Pepsi – the Van Dusen family owns the local Pepsi distributorship.

And there was a quiet moment when Mayor Van Dusen remembered Fred Lindstrom, the city's parks and recreation director and an avid proponent of the Column restoration project. Lindstrom, who once lived with his wife, Carol, in the caretaker's house at the Column, died in November 1994.

"Fred's not with us today," Mayor Van Dusen said. "But I put him in charge of the weather – and we have a dry day."

Afterward, as people began loading up the shuttles for the trip back down the hill, Todd Steinberg stood in the parking lot explaining the appeal the Column has for him.

Steinberg is the brother of John Goodenberger, an Astorian who helped repaint the Column's mural. Steinberg said he was enchanted by the Astoria Column the first time he saw it, in the mid-1980s. He has a model of it on his television set at home in Antioch, Calif., and flew to Oregon this weekend just for the unveiling ceremony.

Steinberg said he likes the Column's historical aspect, the idea that the Column tells the same story to generation after generation. "It will withstand time longer than people or other structures will," he said.

City asked to forgo decking the Column

By KAYE WINONA
Of The Daily Astorian

With Sunday's unveiling of the newly restored Astoria Column, and with the official kickoff to the holiday season occurring this week, one discussion scheduled for tonight's Astoria City Council meeting takes on a particular seasonal significance.

Dick Thompson and Bill Hall, directors of the Friends of Astoria Column, submitted a Dec. 8 memo to the council, asking council members to reconsider the annual tradition of decorating the column with Christmas lights.

For several decades, strings of holiday lights have been hung from the top of the column to the ground, secured to the column's railings. For the past six years, the column lighting has been handled by the city's parks and recreation department, according to Director Dave Lewis.

Thompson and Hall will ask the city to keep the column dark this holiday season due to the "artistic and structural risks" involved in stringing the lights.

In other issues facing the council tonight:

• Astoria's venerable Tapiola Pool will see only one more season of service before retirement, if a request from Parks Director Dave Lewis is adopted. Lewis is asking the council to establish a project schedule for construction of the new aquatics center that would call for a June 1997 completion – in time for the summer activity season.

Lewis is also asking for immediate approval to solicit design proposals from architects, with bids to be issued in July 1996 and construction to begin next August.

• The Astoria Fire Department's routine response to emergency medical calls will be discussed, following questions raised in an Oct. 16 report submitted by a council-appointed citizen committee. The committee questioned the practice of firefighters responding to non-fire emergencies, in a report prepared for the council recommending against purchase of a new fire engine.

• Sale of a city-owned lot at Eight Street and Klaskanine Avenue will be reconsidered. A neighboring property owner warned the council during the Nov. 8 meeting that construction on the lot would cause soil shifting on his own property, and raised questions about drainage on the site. City Engineer Mike Caccavano studied the site, and will report his findings to the council.

Behold the Column! Don't stop now

Our symbol's restoration marks the start of a new era of cooperation and accomplishment

Few towns in America, much less Oregon or the Pacific Northwest, possess a symbol as vivid and widely recognized as the Astoria Column. Dedicated in 1926, the Column is a monument to the voyages and expeditions of discovery which came to this place on the globe. One of America's greatest historians, Samuel Eliot Morrison, delivered the dedicatory address, in which he referred to Astoria as "the Plymouth Rock of the West."

Thanks to the philanthropy of that era, the Column was raised.

Thanks to the philanthropy of our era, the Column has been restored.

The Column is more than a symbol. Generations of Oregon school children received a history lesson by walking around the perimeter of the summit of Coxcomb Hill.

The deterioration of the Column was quite understandable in our maritime climate. Fortunately, the process of decay was not allowed to continue. Astoria Mayor Edith Henningsgaard Miller made the Column's restoration a top priority, and her successor Willis Van Dusen maintained that urgency. The Friends of the Astoria Column conducted a dogged fund-raising campaign to make Sunday's event a reality.

The challenge of restoring the Column should not be underestimated. For years the will to restore the Column was frustrated because there was no clear answer of how to go about the task. The science, craft and art behind final result are not easily discovered or executed.

Sunday's celebration of the unveiling of the restored Column heralded a new era for this community. The church bells and ship's horns pealed in celebration of a new spirit of cooperation and initiative that can take Astoria to new heights of accomplishment.

With that in mind, we applaud the Friends of the Column for its plans to build an interpretive center at the summit of Coxcomb Hill. Interpretive centers are one of the best innovations in the last quarter century. They have brought our national parks and memorials to life for thousands of visitors. Astoria is behind the curve when it comes to making its history accessible to those who visit. In addition to interpreting the story of the Column, this center will prime the pump of a wellspring of Astoria history that begs for interpretation.

EXPEDITION ARRIVES AT ASTORIA

THE WEATHER
OREGON—Fair tonight and Friday, but cloudy along the coast; cooler east and central portions tonight; warmer west portion Friday, gentle variable winds.

Evening Astoria Budget
WESTWARD THE COURSE OF EMPIRE TAKES ITS WAY

TOMORROW'S TIDES
HIGH
11:58 am, 6.4 ft; 11:19 pm, 9.3 ft
LOW
5:52 am, -1.0 ft; 5:29 pm, 3.0 ft

BUDGET PHONE 231

THIRTY-FOURTH YEAR — ASTORIA EVENING BUDGET, ASTORIA, OREGON, THURSDAY, JULY 22, 1926 — COUNTY OFFICIAL PAPER

COLUMN DEDICATED

FIRST FIRE OF SEASON RAGING ON KERRY LINE

Clatsop county's first real forest fire of the season burst out Wednesday afternoon in the holdings of the Green Mountain Timber company on the Kerry line.

By night it had burned over 160 acres, the major portion of which was heavy slashing. The northwest wind was driving the fire deep into green timber at last reports however.

Due to the remoteness of the fire, exact information could not be obtained by the Clatsop County Patrol association headquarters at Jewell as to how it started or the probably present damage.

The fire is being fought by the 50 members of the Green Mountain company's logging crew. A portable [illegible] quantity of tools were rushed to the scene from the fire patrol headquarters at Jewell last night.

A heavy mist drove over western Clatsop county last night, but apparently did not reach as far inland as the fire, for no reports of its being controlled had been received by headquarters this morning.

The fire is burning in Section 15, Township 6 North, Range 6 West. The Green Mountain Logging company, in whose timber it is burning, has no connection with the Green Mountain near Saddle Mountain south of Astoria. The fire is in the eastern part of the county, east and south from Jewell.

While humidity was high in Astoria and along the coast Wednesday, it was quite low in the interior of the county dropping at 4 at Jewell yesterday afternoon.

Death Toll in Eastern Heat Wave Now 100

NEW YORK, July 22. (UP) — The summer's first heat wave continued to envelop the east today, driving the death list attributable up to the 100 mark if not above it— and causing intense suffering in the crowded sections of the larger cities.

Reports to the United Press from the various parts of the country showed a known death list of 94 for the hot spell to date —fifty in the midwest, 12 in New York City, New Jersey and New York state, six in New England, 7 in Ohio and 5 in Washington, D. C.

Deaths not reported it was feared, would bring this figure considerably higher.

Seek to Indict Col. Green on Liquor Charge

SAN FRANCISCO, July 22 (UP) Indictments charging Col. Ned M. Green, federal prohibition administrator for northern California, and Nevada, with criminal negligence, misconduct and appropriation of seized liquors to his own use, will be sought next Monday from the federal grand jury, according to reports confirmed today.

Twenty or more witnesses will be subpoenaed. They will include prohibition agents, government intelligence unit operatives and employes of the hotel where Green lives.

Colonel Green, the unexpected report of the investigation coming as a bombshell, denied the charges categorically and declared he welcomed an investigation.

Long Probe Conducted

The charges developed as the climax of weeks of investigation by special government operatives and United States Attorney George Hatfield were reported to embrace accusations that Green employed the official automobile with its chauffeur to transport himself, his friends and misappropriated liquor on "parties" in San Francisco and down the peninsula.

Colonel Green intimated that he believed the investigation an attempted "frame up." He scathingly criticised government agents who he charged had sneaked behind his back.

The charges will be laid before the grand jury by Mrs. Mabel Walker Willebrandt, assistant U. S. attorney general, according to reports unofficially confirmed. Mrs. Willebrandt arrived last Sunday from Washington.

Colonel Green was named prohibition administrator for northern California and Nevada September 4 of last year, succeeding Samuel Rutter, and assumed office September 24.

Armed Mob Kills Guard at Prison, Frees 6 Convicts

HOUSTON, Tex., July 22., (UP) Two automobile loads of armed men drove up to the Ferguson prison farm 25 miles from Huntsville, today, shot and killed Prison Guard William Rader, 50, and kidnaped six white prisoners.

The jail delivery was staged in the early morning hours when only Rader was on guard in the prison barracks. All the other guards were asleep at the time.

Heavily armed posses in automobiles are pursuing the fleeing machines, but roads made heavy from constant rains are hindering them, Warden Speer reports.

All of the men kidnaped were under long time sentences for robbery by firearms according to Speer.

He believes that the jail delivery was conducted by convicts who escaped from the prison farm about two weeks ago.

DEDICATION CLIMAXES CELEBRATION

Left to right, The Astoria Monument, Vincent Astor, upper right, Ralph Budd, lower right General H. L. Scott.

WORLD NOTABLES TAKE PART IN PRESENTATION OF SHAFT TO PUBLIC; GO EASTWARD TONIGHT

The Columbia River Historical Expedition turns east this afternoon, leaving Oregon and the Last West behind it.

Its major objective accomplished this morning in the dedication of the Astoria Column, the homeward trip will be given over more largely to recreation.

The last feature of Clatsop county's program of entertainment for the expedition came at noon today after the conclusion of the dedicatory services, when a baked salmon dinner was served to the 150 members of the expedition and the Astoria committees as well on the summit of Coxcomb hill just below the speakers platform.

Following the luncheon the expedition members fraternized with the Astorians before moving to the special trains at the Astoria depot, from where the expedition leaves this afternoon for Longview on its return trip.

Activities Well Handled

The [illegible] reception and entertainment of the expedition party went smoothly as planned by the Astoria committees. The expedition was met at the depot early this morning by a brigade of automobiles to convey the visitors to the hilltop.

The traffic situation on the hill [illegible] handled by [illegible] of [illegible], there being no material confusion or serious congestion.

The light mist which fell during the night made the morning materially more comfortable than it could have been otherwise, save that the clouds which prevailed during the morning restricted the view from the hill and the monument.

[illegible] and the morning was delightfully cool.

[illegible] of the expedition [illegible] expressions of appreciation to the Great [illegible] the capital arrangements and treatment accorded throughout [illegible].

They were specially outspoken [illegible] for Ralph Budd, president of the railway and president of the railway and leader of the expedition.

S. P. and S. Chiefs Here

Accompanying the expedition throughout its journey over the lines of the S. P. and S. railway were W. F. Turner, president; A. J. Davidson, general manager, R. H. Crozier, general passenger agent; G. E. Votaw, superintendent, A. J. Witchel, chief engineer, and other officials of the subsidiary line.

They saw that the expedition [illegible] contributed an important part to the successful character of [illegible].

[illegible] the expedition to Longview this afternoon upon special invitation of Mr. Budd. She will be attended by Miss Petra Johnson of her train.

Mr. and Mrs. B. B. Westbrook and Mrs. A. Osburn are motoring to Longview today. With Miss [illegible] and Miss Johnson they [illegible] the official representatives of Astoria at the dedication of the [illegible] Cowlitz river bridge the next [illegible] of the expedition, at Longview [illegible].

Attend Indian Congress

[illegible]

The Astoria Column, greatest of western monuments, was dedicated this morning in a gallant ceremony.

Notables of the United States and Canada, with representatives of England and France, gave the towering monolith to the people of Astoria and Oregon before a crowd of thousands massed on the summit of Coxcomb Hill, 640 feet immediately above the Columbia river.

The column itself, unique in all the world, leaped 123 feet above the throng.

Despite the vastness of the natural platform on which they stood, the words of the speakers were carried to the extremities of the throng by radio amplifiers.

Speakers Are Famous

The names of the speakers were ones to conjure with among the historians and savants and dignitaries of America. They were:

Major General Hugh L. Scott, U. S. Army, retired representing the war department which sent out the Lewis and Clark expedition, and himself the greatest living authority on the American Indian.

Dr. Samuel Eliot Morison of Harvard University, a leader among America's historical educators.

Mrs. Richard Aldrich of New York city, descendant of John Jacob Astor and representative of Vincent Astor.

Judge F. W. Howay, chairman of the historical sites and monuments board of Canada and representative of the Dominion of Canada.

Lawrence F. Abbott, editor of The Outlook and president of the Franco-American branch of the American Good-Will Association.

Howard Elliott, president of the [illegible] Northern Pacific railway.

Governor Pierce Presides

The dedicatory ceremonies were presided over by Walter M. Pierce governor of the State of Oregon. Rev. [illegible] A. Gottberg, pastor of the First Baptist church of Astoria, delivered the invocation while the program was interspersed with selections by the Astoria band and a vocal chorus of 200 voices directed by H. P. Filer.

The assemblage on the hilltop was colorful and inspiring. Thousands of men, women and children rode or climbed to the hilltop from which the monument rises as a shining shaft.

The members of the Columbia River Historical Expedition, which travelled west from Chicago to dedicate the monument, were the guests of honor. In addition there were visitors from over the entire Pacific Northwest.

The ceremonies started promptly at the appointed hour of 10.

Following the invocation musical selections and General Scott's discourse on the Lewis and Clark expedition, the two principal addresses of the morning were delivered by Dr. Morison and Dr. Abbott.

Mrs. Aldrich Responds

In her response as representative of the Astor family Mrs. Aldrich briefly related a few of the family traditions concerning the personality of her distinguished ancestor, saying that in her youth she knew 12 persons who remembered the founder of Astoria. Of these six were his grandchildren. [illegible] the French voyageur, and [illegible] the [illegible] of the Pacific, said she.

"You have retained the founder's name in this oldest of your Pacific cities," she concluded. "I [illegible] man who gave his son William the only thing he could not give himself, a profound education which made his boy the admiration of [illegible]."

Elliott Pictures Future

An inspiring picture of the future [illegible] Northern Pacific Railway, who represented the New York Cham-

enterprise which gave birth to the first American settlement on the Pacific coast.

He sketched also the railway and transportation development of the Pacific Northwest and particularly the union of the Great Northern and Northern Pacific companies in the building of the Spokane, Portland and Seattle Railway.

The railroad man turned a prophetic vision of the future of the Pacific Northwest in the light of past events and present progress, saying:

Gray is Landed

One hundred years ago, little was or could be known of the far-off land in the Columbia River Valley by the people on the Atlantic Coast. Captain Robert Gray, of Boston, cruised along the Pacific Coast in 1788 and 1789 and possibly saw the mouth of the river. He came again and on May 11, 1792 he sailed over the bar and saw this great mysterious and long-sought stream, sometimes indicated on maps as the Oregon, and sometimes as the River of the West, but which he named the Columbia in honor of his ship. This was only a few months before Lieutenant Broughton of Great Britain sailed his ship the Chatham up the river to the point where Vancouver now is.

Captain Gray's prior crossing of the Columbia River bar helped to secure this Oregon country for the United States. Lewis and Clark went into winter camp three miles from the river on a small stream called the Notch on December 8, 1805. This was after their wonderful trip from St. Louis taking 18 months, as compared with the railway journey of the present time over the Burlington and Northern Pacific of 80 hours. On March 22, 1811 Mr. Astor's ship the Tonquin arrived safely at the mouth of the river. From these expeditions, some knowledge of this far off country reached the east, and the romance and mystery of this river and territory was in the minds of the people. William Cullen Bryant wrote that remarkable poem, Thanatopsis, in 1811, when he was only 17 years old. This young lad had heard somewhere about the country and the river, and he says:

"Or lose thyself in the continuous woods
Where rolls the Oregon, and hears no sound save his own dashings ***

Century Brings Marvels

When he wrote those resounding words there were few sounds in this country except the winds in the limitless woods and the dashing of the waters of sea and river. What a change in one hundred years! Now we have the whistle of the steam engine, the clang of the electric car, the horn of the motor vehicle, the roar of the flying machine, the whistles and sirens of great ocean liners and river craft, the hum of industry in forest and mills, in the fisheries and on the wheat and fruit farms, and all the bustle that goes with commerce and industry in its manifold forms that has been developed here in these 100 years.

New Advance to be Great

[illegible] we have the benefit of the great systems of which I have already spoken, namely the Northern Pacific, Great Northern, Union Pacific, Milwaukee, St. Paul and Southern Pacific. Here you have also great harbors already developed and those capable of further development in the next one hundred years, permitting the freest exchange of commodities between the United States, its insular possessions, Asia, Africa and Europe. Great as this development has [illegible] man in [illegible] States where it is, a greater development is coming, particularly in this Pacif-

NEW YORK and ASTORIA

Address delivered by Dr. Lawrence F. Abbott, editor of The Outlook and president of the Franco-American Branch of the American Good Will Association, at the dedication of the Astoria Column.

There is a romantic as well as a historic connection between Astoria on the Pacific and New York on the Atlantic which makes it appropriate that New York should be represented in this celebration today. I regard it as an honor, although I fear undeserved, that I should have been chosen as such a representative.

The [illegible] that binds Astoria [illegible] found in the words of one of the most [illegible] Washington Irving. Nearly a hundred years ago in telling the story of John Jacob Astor's founding of Astoria, Irving said:

"The facts will [illegible] one grand scheme [illegible] conducted by a [illegible]

[illegible]

[illegible] with the Atlantic [illegible] Republic [illegible] and self government [illegible] spread over the whole continent. But President Jefferson did not give Astor's project of planting the American flag at Astoria [illegible] he found that there were constitutional objections to any [illegible] United States in the enterprise. Later, after the War of 1812, [illegible] the United States [illegible] territory on which Astoria now [illegible]

[illegible]

FETE PROGRAM IS NEARLY COMPLETED

But two features of the Astoria Founders Celebration remain.

This afternoon the land sports are being held in the downtown district [illegible] program of street dancing, band concerts, Mardi Gras and carnival is scheduled for the business district.

All bands will give concerts during the evening, together with dance orchestras.

OPENING OF NATRON CUT-OFF POSTPONED

[illegible] opening of the Natron short cut to California from the [illegible] Klamath Falls, announced for August, has been indefinitely postponed by Southern Pacific officials.

The postponement was due to engineering difficulties as it was found that the track was not in condition for heavy traffic.

[illegible]

NOVA ALBION and NEW ENGLAND

Address delivered by Dr. Samuel Elliot Morison of Boston at the dedication of the Astoria Column.

Astoria might well be called the Plymouth Rock of the west in that the first New England was here. Francis Drake sailed further north than the spot we stand today, turned south and landed near San Francisco Bay, and named the shores Nova Albion, i. e. New England. Nova was Latin, Albion, Greek—perhaps Francis Drake wished to exhibit his knowledge of both. Now what Drake sought was the Strait of Anian through North America, and if he had found that passage [illegible] and Oregon had been only a few day's sail from the Atlantic Coast as he thought they were, England would have attracted the first English settlers from the Old World? Instead of a Bostonian coming west to help you commemorate the first settlers of Astoria, this year, might well have witnessed a historian of Oregon coming to Massachusetts in order to help us dedicate a monument to the first man who lived through the New England winter.

It was the Americans who first profited by free trade in the Oregon country. Washington Irving [illegible] people, of that class who only re-

ERNIE BROWN EBBA WICKS BROWN

EBBA WAS AT THE ORIGINAL DEDICATION JULY 22, 1926. DRESSED IN HER BROWNIE SCOUT UNIFORM.

NOVEMBER 19, 1995
UNVEILING

NORTHWEST - COLUMBIA RIVER & BRIDGE

SOUTHEAST - SADDLE MOUNTAIN &
YOUNGS RIVER